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Anthony Joshua

GQ

Celebrating 30 years of British GQ

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HOW ARE WE DOING?

Photographed by Gavin Bond



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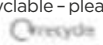
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EDITOR'S LETTER

GENTLEMEN'S QUARTERLY



Dylan Jones

Dylan Jones, Editor

Trying to find constants in the 30-year history of *GQ* has hardly been difficult. Style. Technology. Entertainment. Politics. Mental health. Fitness. Finance. Cars. Sport. Food. Even sex. The constituent parts of our magazine – our brand – have been fairly consistent since the magazine dropped onto newsstands in December 1988. The pitch has always been simple: this is the

culture; this is the way it should be done; this is the best.

Of course, the culture has changed beyond recognition. The way it should be done is less about proscription and more about nuance, while the “best” is no longer determined by strict algorithmic precepts, by which I mean that 2018 is a world away from 1988. The late Eighties now look as if they stepped out of a movie, although to be fair they looked like

they stepped out of a movie back in 1988 too. By the end of that year, the designer decade was already being italicised. In fact, by the time *Wall Street* came out in 1987 – which, in case you’ve forgotten, pitted a young stockbroker played by an even younger Charlie Sheen against a duplicitous corporate raider called Gordon Gekko played with the broadest of brushstrokes by Michael Douglas (who utters the immortal words, “Greed is >>

>> good”) – the Eighties had already been consigned to history.

Nineteen eighty-eight was a tumultuous year, one of the most tumultuous of the decade. It was the height of *perestroika*, the year of Harry Enfield’s Thatcherite cockney plasterer Loadsamoney, the year George Bush (“Bush 41”) succeeded Ronald Reagan (“The Gipper”). Nineteen eighty-eight saw Tom Wolfe’s *The Bonfire Of The Vanities* and Don DeLillo’s *Libra* on every man’s Tonelli Eden coffee table, saw us queuing up to see *Rain Man* and *Fatal Attraction*, saw us careering through the City in our BMW 325i convertibles and our Mercedes W126s listening to Neneh Cherry’s “Buffalo Stance” and *Introducing The Hardline According To Terence Trent D’Arby* (released in 1987, it enjoyed as much heavy rotation as *Rumours* or The Clash had in 1977), our customised in-car stereo turned all the way up to eleven and beyond. It was the year of the Lockerbie disaster, the year that Ayrton Senna won his first Formula One world championship, the year that Wimbledon FC famously won the FA cup, beating the unbeatable Liverpool in the process. It was also the year that, on 27 June in Atlantic City, the undisputed world heavyweight champion Mike Tyson knocked out Michael Spinks in just 91 seconds. Spinks never fought again.

Scanning the above litany of late-Eighties touch points is more than telling. Because not only do some of them seem so distant and so culturally out of sync, but what does a 25-year-old care about Terence Trent D’Arby?

It was the year, lest anyone dare forget, of the yuppie. And it was the year that *GQ* was born, birthed into the world of opportunity, of new money, of shiny new frontiers. We launched just two short years after the City’s “Big Bang” – London’s sudden deregulation of the financial markets – a magazine born into a world where the celebration of success was no longer frowned upon, a world where aspiration was apparently an aspiration in itself. The Eighties was one of the most divisive decades of the 20th century, but when the going got tough, the tough found there were good times to be had if you just looked hard enough, or worked hard enough, or worked hard enough at looking hard enough.

The Eighties was the decade that put the arch into post-modern architecture, the decade of the oversized car phone, the over-priced mountain bike, the over-marketed compact disc, the over-stuffed Filofax, the decade of the wheel clamp, of power dressing for men (when David Bowie said that padded shoulders would become the flares of the Eighties, there were few of us who doubted him).



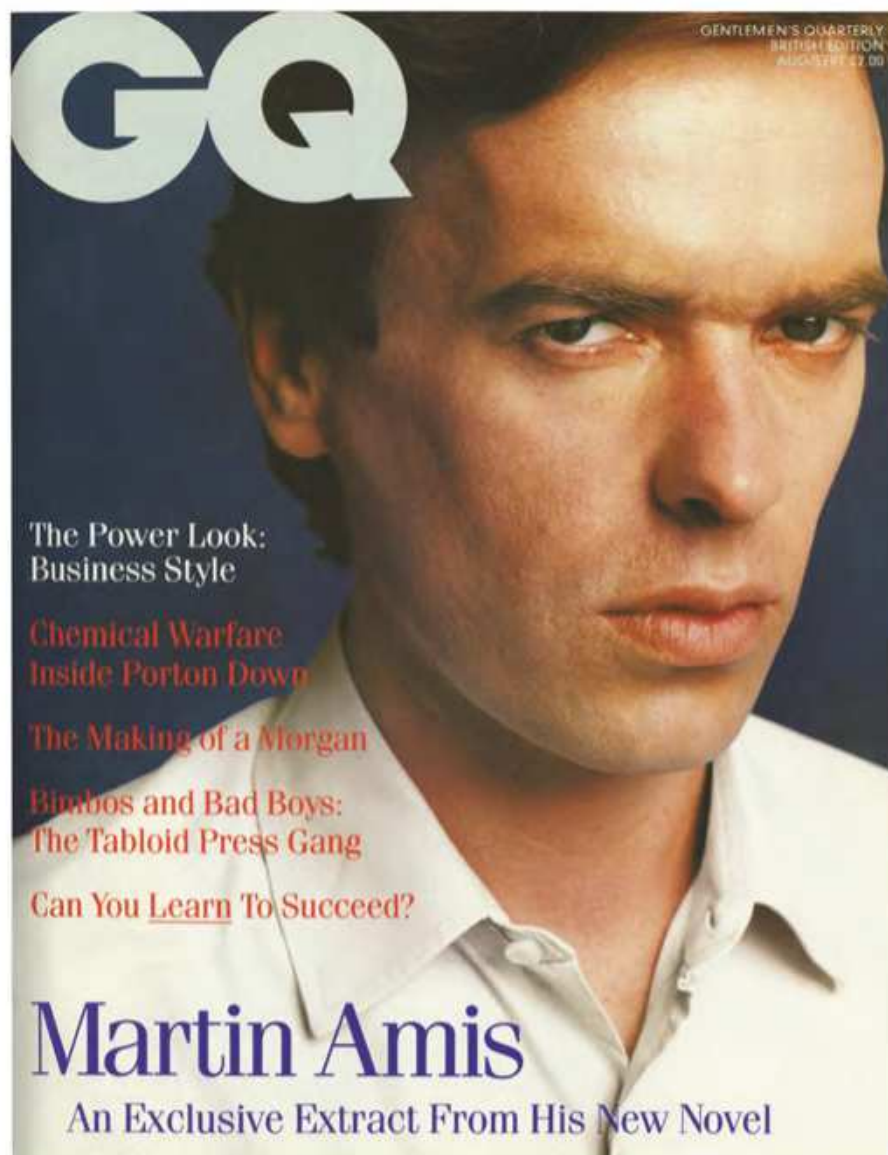
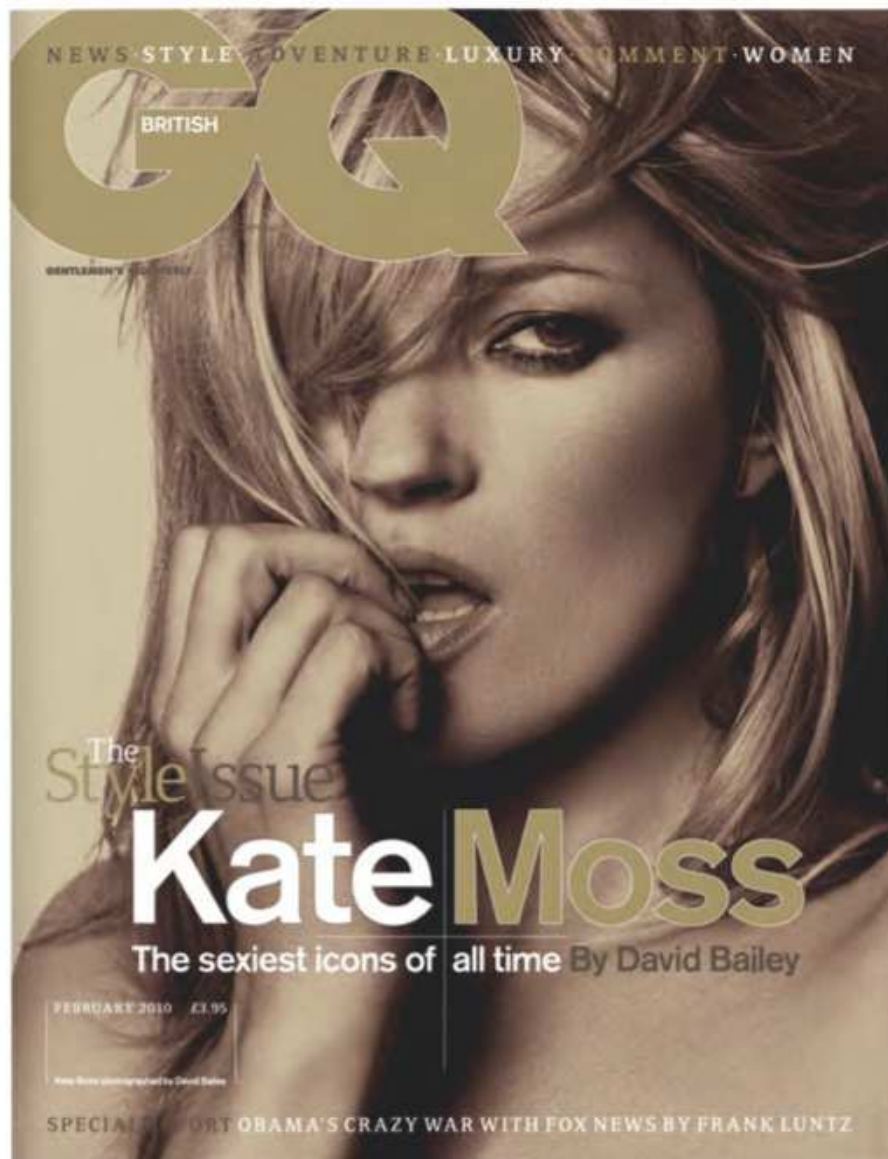
AA Gill’s special assignments for *GQ* (from top: June 2004 and January 2003) became the stuff of legends

It was the year of the yuppie, the year *GQ* was born into the world of opportunity

GQ was launched to reflect the aspirations of a generation who assumed a designer lifestyle was their birthright, a lifestyle that – for a while – was defined by the “matt-black dream home”: by matt-black hi-fis on matt-black tech-towers in matt-black open kitchens. “Designer” became the prefix *du jour* – designer jeans, designer drugs, designer nightclubs (the Hacienda in Manchester; Otto Zutz in Barcelona), designer cars, designer lettuce.

Design was everything and everything was design.

The *GQ* generation had ambition and self-fulfillment hard-wired into it from the get-go: and we liked it that way. We embraced the exercise book, as the body beautiful became a male ideal and we all started to become educated consumers; in fact, we started consuming more like women (the most sophisticated consumers of all). Some tried to label us “New Men”, which is fascinating in light of what’s happened since the Me Too and Time’s Up movements kicked into gear, as the >>



Over 30 years, the greatest representatives of film, fashion, sport, entertainment, literature, art and politics have appeared on the cover of British GQ, including Kate Moss (February 2010), Michael Caine (March 2014), Cara Delevingne (August 2017) and Martin Amis (August/September 1989)



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Our very special 25th anniversary issue, with a cover starring Rihanna and art directed by Damien Hirst (December 2013)



New talent, such as John Boyega (October 2016)...

>> core components of the New Man look increasingly like a perfect role model. He rose to prominence during a decade when reinvention was almost a necessity rather than a pipe dream, an exotic creature who apparently was as happy washing up as he was changing a nappy. According to the Oxford English Dictionary, the New Man was someone “who rejects sexist attitudes and the traditional male role, especially in the context of domestic responsibilities and childcare and who is (or is held to be) caring, sensitive and non-aggressive”. But even this description now seems incredibly outdated, as one of the DNA strands of the New Man was based on the fact that he didn’t mind being emasculated, which was hardly female empowerment. Were New Men really feminist-influenced sexual revolutionaries? Regardless, at the time, *GQ* was the manifestation of what we secretly hoped was true: we can have it all.

Our first issue famously had Michael Heseltine on the cover (“On the road back to power with Britain’s beautiful bad boy” the cover line rang, without so much as a hint of irony), while the first few issues included contributions from Tom Wolfe, Peter York, David Bailey, Martin Amis, Terence Stamp, Richard Rayner, Nicky Haslam and Nick Foulkes, names that would crop up again and again. From the first issue onwards, the magazine was intended as an invitation to the best party in town, a hard card of luxurious enticements. Success with style – that was the ethos around which *GQ* was created, a provocative mix of the very best writing, strong visuals and an unrivalled sense of taste. Achievement, intelligence with irreverence, it was and is the ultimate urban man’s tip sheet: top-end fun, in other words.



...and men of enduring significance, such as David Beckham (December 2008), both appear in these pages

GQ reflected a generation for whom a designer lifestyle was a birthright

Looking back now at those early issues, one can detect a certain brittle bravado, as though we didn’t really believe we were entitled to such things – but the magazine soon hit its stride, becoming the un-ironic print embodiment of the Gillette ad: “The Best A Man Can Get”. (Of course, our success also resulted in a generation of men for whom the height of sophistication was learning how to pronounce Gstaad correctly. Some became so good at this that they made sure to include it in every conversation they ever had, which obviously made them somewhat negligent in the entertainment department.)

There are other constants, signifiers that probably say more about our culture than any amount of hand-wringing op-eds. Thirty years ago, Michael Caine (which, as any self-respective cinephile knows, should always be pronounced “My Cocaine”) had just starred in *Dirty Rotten Scoundrels*, a Frank Oz film costarring Steve Martin that reinterpreted the Marlon Brando/David Niven farce *Bedtime Story* >>



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David Beckham (from left: June 2015 and both June 2002 covers) has appeared on more of our covers than any other man...

>> and, for Caine, was thought to be yet another career high. Three decades on – and having starred in another 50 films since then, including *The Cider House Rules*, *Little Voice*, *The Dark Knight*, *Harry Brown* and *Kingsman: The Secret Service* – Caine appeared this year in *King Of Thieves*, the British crime film based on the Hatton Garden safe deposit burglary of 2015, featuring Tom Courtenay, Michael Gambon, Paul Whitehouse and Ray Winstone.

The Cockney Cary Grant has been in some of the world's greatest films and – contributing hugely to his appeal – some of the worst (he once rather brilliantly went from *Hannah And Her Sisters* straight on to *Jaws: The Revenge*). He wrote the best ever book about the practicalities of acting, *Acting In Film*, which famously instructs you how to stand up on screen (slowly), as well as containing some legendary quotes: “First of all, I choose the great roles, and if none of these come, I choose the mediocre ones, and if they

If in 1999 I had put men on the cover, I would have lasted six months in the job

don't come, I choose the ones that pay the rent,” and, “The basic rule of human nature is that powerful people speak slowly and subservient people quickly – because if they don't speak fast nobody will listen to them.” He also wrote one of the greatest books about Hollywood, *What's It All About?* (which has to be one of the three best autobiographical titles ever, the others being Auberon Waugh's *Will This Do?* and Bob Geldof's *Is That It?*).

In the last 30 years, Caine has been to many *GQ* dinners, has been celebrated three

times at the Men Of The Year Awards and has been the subject of at least half a dozen major profiles. We hosted a celebrity dinner for Caine after a private screening of his vigilante movie *Harry Brown* when it came out in 2009 and as they sipped Dom Pérignon the assembled guests quizzed him on various stars he'd worked with. Towards the end of the evening, when we'd all had quite a few glasses, someone asked our star whether a certain leading man he had worked with was gay.

Caine stopped talking for a moment, took another sip of his vintage fizz and then used a phrase his dresser, Roy – who he first worked with on *The Italian Job*, more than 50 years ago – had apparently been employing for years: “Well, I wouldn't say he's gay. But I think he'd help out if they were busy.”

A lot has happened in the last 30 years, especially here in Hanover Square. Looking back, these three decades have been something >>



...Indeed, he appeared on the cover five times in one issue, for a special celebration of his contribution to football, fashion and philanthropy (March 2016)



Over 21 years of GQ Men Of The Year, we have honoured Pharrell Williams (October 2014)...

In 30 years, GQ has won more than 70 awards, almost all for journalism

>> of a roller-coaster ride. In our time we asked David Beckham to pose as the Thin White Duke, persuaded Kylie Minogue to re-enact that famous Seventies tennis poster, asked Rod Liddle to become our agony uncle, set Michael Wolff on Rupert Murdoch (repeatedly), set Andy Murray on fire and asked Alastair Campbell to get the entire Conservative cabinet in a headlock. We've photographed princes – Charles, William and Harry all spring to mind – and dozens of princesses (you know who you are).

As an editor, it is your duty to both reflect and anticipate the tastes of your readers, occasionally steering them towards places that they may not have previously experienced any interest in seeing. So regardless of where I've been editing – *i-D*, *The Face*, *Arena*, the *Observer*, the *Sunday Times* – I've always taken this mandate as seriously as possible, not just with subject matter, content or contributors, but also with tone, which is both the DNA and the fairy dust of any brand. This is something that might appear to be implicit in a brand's make-up, but that in the wrong hands can disappear – occasionally irrevocably – overnight. This can happen to a magazine, a newspaper, a film studio or a fashion house and is always a salient reminder that the job of custodial care is not quite as easy as some might think it is.

I've been at Condé Nast for nearly 20 years now and if, in 1999, I had been determined to put men on the cover of *GQ*, I would probably have lasted six months in this job. The publishing industry was still unflinchingly embroiled in the "New Lad" phenomenon, something that was impossible to ignore, hard as we tried.

To look at the dozens of men's magazines that launched in the Nineties (seven or eight years after *GQ*), you could have been forgiven for thinking that the alpha male had – perhaps unwittingly, perhaps willingly – had some sort of frontal lobotomy. Apparently you >>



...Will Ferrell (October 2015), Adwoa Aboah (October 2017), Calvin Harris (October 2016) and Emma Watson (October 2013)...



...Sir Elton John (October 2001), Keith Richards (October 2011), David Bowie (October 2002) and, this year's winner of the Inspiration Award, Rose McGowan (October 2018)



It is difficult to think of a journalist with more gumption than Tony Parsons

>> couldn't be a man unless everything you consumed, everything you appreciated, everything you read, watched and listened to came complete with its own inverted commas. Big yellow foam inverted commas that proved you didn't take things too seriously.

GQ, meanwhile, was steadfast, largely keeping its head above the murky waters of this new publishing boom and continued to produce the same top-end journalism and slick fashion pages it had been producing since its launch in 1988. GQ was born on the back of a massive consumer boom and reflected all the traditional, route-one virtues of manhood. GQ was born during a period when men had started to consume in ways they never had before, embracing designer lifestyles that had hitherto been denied them. Whether the GQ reader was an architect or a banker, whether he had spent his formative years reading *The Face* and *Arena* or the *Guardian* or the *Financial Times*, in 1988 he found a place to rest his head – or rather a place to rest his Montblanc fountain pen, the keys to his Porsche 911 or the Soul II Soul CD (that place probably being a Matthew Hilton “Flipper” glass coffee table,



...former Labour leader Ed Miliband (March 2011)...



...and then-deputy prime minister John Prescott (March 2002)

GQ's award-winning political coverage has profiled prime ministers Gordon Brown (December 2009) and Tony Blair (December 2008), presidents (April 2016)...

complete with steel shark fins masquerading as legs).

When I joined *GQ*, I wanted to inject some more journalism into the magazine. Condé Nast's men's bible had been an arbiter of style for over a decade, but I thought we could expand the horizons of the magazine's written components. Since then, we've published work by Michael Wolff, Victoria Coren Mitchell, Ed Caesar, Nick Hornby, Robert Chalmers, Olivia Cole, Chris Ayers, Danny Wallace, Hugo Rifkind, Tracey Emin, Nik Cohn, Andy Coulson, Sean Langan, Phil Sands, Jason Barlow, Celia Walden, Andrew Roberts, David Furnish and more. We've even published features written by Naomi Campbell (yup, she interviewed Vladimir Putin and Hugo Chávez) and Iggy Pop. In our time, we've also won more than 70 major awards, almost all of which have been for our journalism.

One of our loudest voices has always been Tony Parsons and it's difficult to think of a journalist with more gumption. Anyone who knows anything about journalism will know that Tony, who interviewed Anthony Joshua for our anniversary cover story, started his career at the *NME* in 1977, escaping the gin factory to become one of Nick Logan's infamous hip young gunslingers. The paper knew that it needed some young blood to write about the burgeoning punk scene and, having interviewed dozens of potential young hacks, hired Julie Burchill and Tony. The *NME* was where he made his name, interviewing everyone from Sex Pistols to Iggy Pop, from Buzzcocks to Johnny Thunders. Tony became synonymous with punk, although ironically his career has lasted a lot longer than that of most of the people he interviewed back then.

That career took on another dimension in 1999 when Tony wrote *Man And Boy*, a publishing phenomenon that was voted Book Of The Year in the UK and has been published worldwide. Since then, he has reinvented himself yet again with the phenomenally successful Max Wolfe crime series – a remarkable achievement for someone who used to interview Sid Vicious in the toilets of The Marquee. One should never forget that Tony made his name as a columnist, a journalist who has never suffered fools gladly. Whether he is writing about Bruce Springsteen or Theresa May, Tony will always have a definitive view. Like all good columnists, Tony's world is black and white, unencumbered by indecision, confusion or compromise.

GQ has other voices too, a veritable chorus of talent that over the years has included Lucy Prebble, Olive Pometsey, Tom Lamont,



President Barack Obama appeared in the month he first took office (February 2009)

Everything AA Gill wrote for *GQ* was funny and witheringly, brutally honest

Simon Parkin, Giles Coren, Sophie Hastings, John Naughton, Simon Mills, Piers Morgan, Rebecca Newman, Tom Parker Bowles, Martin Samuel, Robert Elms, Mark Hix, Anka Radakovich, Dorian Lynskey, Simon Kelner, Heston Blumenthal, Simon Schama, Jonathan Dean, Luke Leitch, Ross Kempell, Sam Knight, Matthew d'Ancona, Eva Wiseman, Stephanie Boland, Tanya Gold and Tom Stubbs.

When I was interviewed for my job back in 1999, I was obviously asked to give an indication of what I might commission for the magazine should I be offered the position. Simple, I said: AA Gill directs a porn film. That's the kind of thing I'd commission – the country's best critic immersing himself in the seedy world of hard-core pornography. I was laughing so much at the thought of it that I wanted to get the job simply in order to see the piece in print. I'd always liked Adrian's columns (we were both then working for the *Sunday Times*), but I thought he should be writing features and thought he should go out and do some proper reporting. >>



British politicians, such as Jeremy Corbyn (January/February 2018), Boris Johnson (February 2013), Sadiq Khan (October 2017), present their message in GQ

I saw AA Gill two weeks before he died. He had lost none of his scathing wit

>> Well, I got the job, hired Adrian to be one of our A-list writers and subsequently commissioned the feature. Adrian wrote his script – which, surprisingly, largely consisted of people having sex on, and with, various types of food: cake, ice cream, marrows, a veritable smorgasbord of orgiastic delights – went to LA for two weeks to direct it and then wrote an outrageously funny article about it for GQ. But then everything Adrian wrote for us was funny. And trenchant. And poignant. And discursive. And witheringly, brutally honest. Over time we became friends and he was someone I always looked forward to seeing, not least because he always had an original take on something, whether it was an election, a plate of pasta or a new bespoke suit (“I see you’ve got a new double-breasted,” he would say. “It’s deliciously awful, isn’t it?”).

Famously dyslexic, he would dictate his copy, which meant every month one of the features team would be charged with calling him and typing up Adrian’s invariably late stream of consciousness. And you could always tell who was enjoying the privilege that month as they would be crying their eyes out with laughter. Either that or saying, “You can’t say that, Adrian. You’ll have us in the courts...”

He wouldn’t tolerate fools, either, let alone suffer them gladly. If you were out >>



From top: The current GQ ‘Interrogator-In-Chief’, Alastair Campbell, spoke to then-deputy prime minister Nick Clegg (May 2015); Political Editor Matthew d’Ancona spoke to Labour leader Ed Miliband (July 2011)

#BORN TODARE

BLACK BAY
BRONZE



TUDOR



Prince Harry spoke to GQ about Walking With The Wounded (May 2011) and Prince William about mental health charity Heads Together (July 2017)

>> with him, at a party, a dinner or one of the many award ceremonies where Adrian would be collecting yet another gong for his pieces in our magazine – and in the decade-and-a-half he worked for us, he wrote about everything from golf and fatherhood to sex and Glastonbury, a commission for which I’m pretty sure he never forgave me – he would usually alight on some poor unsuspecting muggle (or “civilians” as he liked to call people who didn’t share his ridiculously judgemental world-view) and then tease them mercilessly. One of his favourite pastimes was accusing people of wearing something for a bet. He occasionally did this to me, laughing out loud at a tie I had just bought or questioning the suitability of wearing turn-ups after cocktails (he also had a thing about people wearing the wrong tweed; for him it was as bad as playing with yourself in public). His other favourite pastime was finding new things to tease his best friend, Jeremy Clarkson, about. Adrian was one of the very few people who could point out Clarkson’s most obvious weak spots – the billowing jeans, the bubble-perm, the Hitchcockian beer gut – and get away with it. Principally because they both loved each other. Adrian had his own weak spot too; he couldn’t

write fiction, but then, at least he tried, which is more than a lot of us have.

I remember when I hired him to work for GQ. It was May 1999 and I took him for lunch at a restaurant in Albemarle Street in Mayfair owned by a mutual friend, Oliver Peyton. The previous evening, I had had a completely accidental night out, as another friend had unsurprisingly been given a huge job on a newspaper (in fact he’d actually been given

a newspaper, a whole newspaper, to play with) and so had only gone to bed a few hours before meeting Adrian. This was the only time in my life when I have used eye drops to try and make mine seem a little more human. I remember sitting through lunch, showering him with praise, as he peered at me suspiciously, trying to work out what was wrong with me. Anyway, when I told him how much I was going to pay him – which at the time was an absolute fortune – he stopped peering so intently and the praise started coming in the other direction.

He would often pop into the office completely unannounced, usually after lunch, and walk around the newsroom, poking his nose in. The staff are used to superstar journalists imperiously strolling the aisles and trying to look important (they enjoy the latent manifestation of insecurity and simply laugh at them behind their backs), but Adrian was never condescending or trite; he was a journalist through and through and his default position was always one of curiosity. What’s this? Why did that happen? Who took these marvellous pictures? Where can I buy these cufflinks? He could see through a piece of writing as though it were an X-ray and, often, after I’d been blathering about how good >>



GQ marked HM The Queen’s 91st birthday on Instagram (April 2017)



Honoured at the most recent Men Of The Year Awards, HRH The Prince Of Wales spoke of his concern for the environment (October 2018)

GQ was created as a provocative mix of the very best writing, strong visuals and an unrivalled sense of style



LACOSTE



L'HOMME LACOSTE INTENSE
THE NEW FRAGRANCE

PRADA
BLACK

PRADA



THE NEW EAU DE PARFUM



Naomi Campbell has been on our cover five times and interviewed Vladimir Putin for March 2011 (above)

>> so-and-so's most recent piece for us was, Adrian would give me an old-fashioned look and then spend ten minutes telling me precisely why it was anything but. And he was usually right. He would give compliments, but they didn't arrive on a regular basis, let me tell you; so when one did, you tended to treasure it.

Yes, he could be a snob, but it was a qualitative snobbery that was largely based on whether or not something deserved to be acknowledged as being any good. He hated arrivistes pretending to be posh, as well as posh people pretending to be poor. He loved celebrities, but not as much as celebrities loved him.

I last saw him two weeks before he died, in 2016, suitably in a restaurant co-owned by his friend Jeremy King, Colbert in Chelsea. Physically, he was seriously challenged – the medication had made him puffy and he looked as though he hadn't slept for days – but he had lost none of his scathing wit. But then that was Adrian. We chatted, we hugged and although he told me he thought he had months to live, he looked to me as though that was a wildly optimistic evaluation. A few weeks earlier, when a mutual friend had asked him how he was, he had replied that he had cancer. When our friend asked what kind, Adrian shot back with, "The end-of-the-road kind."

This issue is dedicated to Adrian, as well as to all the other sagacious bodies who have walked these halls in the last 30 years, >>



With Skepta (April 2018)...

Michael Wolff provided new details about the chaos in the Oval Office



...and solo, eleven years earlier (April 2007)



Sound advice from Brit-rock kings such as Liam Gallagher (September 2017) and Gorillaz (October 2010)...



...representatives to the world of new UK sounds, including Stormzy (July 2017)...

>> some of whom – Peter Stuart, Michael VerMeulen, Ed Victor, John Morgan, Robert Sandall – are no longer with us.

I would also like to pay homage to one of our other superstar writers, a current writer, but someone who has been contributing to the magazine for more than a decade. Earlier in the year, we revealed what had actually been happening in the White House during Donald Trump's first year in office when we ran an exclusive extract from *GQ* Contributing Editor Michael Wolff's extraordinary book, *Fire And Fury: Inside the Trump White House*. With unprecedented access, Michael told the inside story of the most controversial presidency of our time, unravelling a period that was fraught with tension, fear and speculation. Michael's material – which was corroborated later in the year by Bob Woodward's *Fear: Trump In The White House* – revealed an administration already in meltdown, telling a tale that was by turns stormy, outrageous and never less than mesmerising. Michael provided a wealth of new details about the chaos in the Oval Office, including what Trump's staff really thought of him, what inspired Trump to claim he was wiretapped by President Obama, why FBI director James Comey was really fired, why chief strategist Steve Bannon and Trump's son-in-law Jared Kushner couldn't be left in the same room together, who was really directing the Trump administration's strategy in the wake of Bannon's firing, what the secret to communicating with Trump was and – bizarrely – what the Trump administration had in common with the movie *The Producers*.

At various points during the 12 months leading up to publication, I would meet Michael for breakfast, lunch or dinner – both here in London and New York – and each time he would regale me with ever more outlandish stories about Trump's behaviour.

Photograph Gavin Bond





...and stadium-filling superstars from Kylie Minogue (October 2001) to Harry Styles and One Direction (September 2013) to Lana Del Rey (October 2012)

Remarkably, Michael was initially one of the few journalists that Trump trusted, however he was understandably furious with the book and rather brilliantly – for its author, at least – tried to get it banned. As Michael said at the time, this was the kind of publicity it would be literally impossible to buy. This process exactly mirrored the one Michael went through when he spent a year writing a book on Rupert Murdoch, *The Man Who Owns The News*, based on more than 50 hours of conversations with Murdoch, having been given extensive access to his business associates and family. When the book was published in 2008, Murdoch hated it, so much so that he went on the offensive, turning Michael into even more of a media celebrity than he had been before.

Michael has been called – disparagingly – a “media provocateur” and yet he has also been one of this era’s most trenchant and astute

Alastair Campbell's uncompromising attitude was why I hired him

commentators, not just on new media, but on the old newspaper and TV behemoths, those dinosaurs who Michael Wolff comes to bury. Over the years, he has produced some of his very best work for us, writing withering profiles of Murdoch, Tina Brown, Vice, *Rolling Stone*, Alan Rusbridger and others. When media organisations queue up to call you “pathetic”, “disgusting” and “twisted” and accuse you of writing articles based on

“zero evidence”, then you know you must be doing something right.

I’d also like to thank Alastair Campbell. When Alastair was Tony Blair’s director of communications, he was nothing if not partisan. Like all good political gatekeepers, he would brook no criticism and was immune to discussion. What Alastair was selling was scripture and you either took him at his word or were banished from the court. At the time (1997-2003) he was vilified by a press corps that found itself unable to manoeuvre around Downing Street or Whitehall without his tacit blessing. If as a journalist you were somehow crazy enough to go against Alastair’s wishes, or you dared to contradict him publicly, his wrath would be enough to convince you never to do it again.

After all, one should never forget that Alastair was the original inspiration for >>

This year's Brit Award winners and hosts, captured by GQ's exclusive backstage studio (May 2018)





MICHAEL KORS

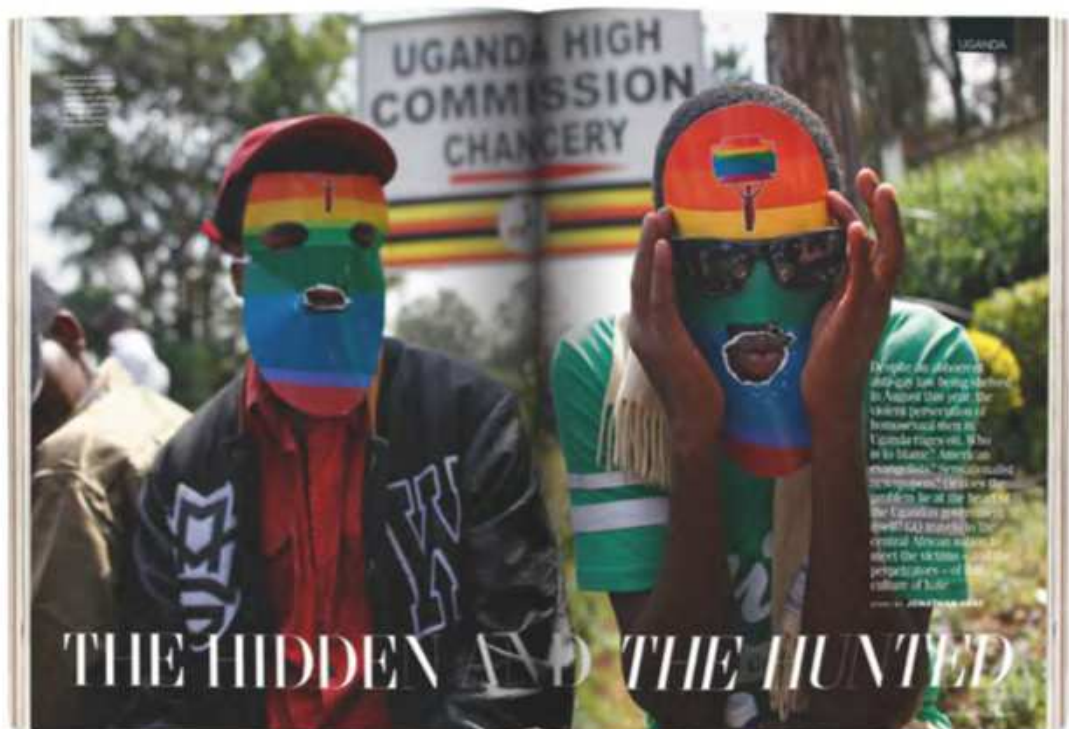
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We dedicate this issue to those who walked these halls and are no longer with us

>> Malcolm Tucker, the potty-mouthed director of communications-cum-Darth Vader of Whitehall in Armando Iannucci's *The Thick Of It*, played by Peter Capaldi. The pair would later claim that the character was also inspired by various Hollywood agents, yet it is Alastair who is most associated with the role. As Alastair says himself, "Tucker – the brutal, foul-mouthed, manipulative, psychopathic, war-mongering prime ministerial press secretary – was loosely based on me."

Alastair's uncompromising attitude was one of the reasons – actually it was the only reason – I hired him to work for *GQ*, replacing Piers Morgan as our "Interrogator-In-Chief". I had watched him eviscerate the *Daily Mail's* then-deputy editor Jon Steafel one evening on *Newsnight* (as a response to Steafel trying to defend his paper's ridiculous attempts to slur Ed Miliband's father) and was immediately convinced that this was the person we needed to hire to quiz politicians for us. Unsurprisingly, this worked like a dream and the Alastair Campbell *GQ* interview has become one of those things that politicians don't like doing but feel they have to (although the PM is still running scared).

One of our newer voices is Helen Lewis, who moonlights as the associate editor of *New Statesman*. It's fair to say that when an internet law has been named after you, you've made your mark. "Lewis' law" stems from a tweet by her that stated, "the comments under any article about feminism justify feminism" – a law that's gone on to be quoted by *Wired*, *The Economist* and the *Huffington Post*. It also sums up Helen – a journalist who combines social-media activism with in-depth investigation, a writer who is at ease with phrase-making columns as much as narrative long-reads. She is also similarly at ease switching subject, from a policy-laden interview with Tony Blair to a harrowing profile of the woman who is the world's leading expert on investigating war crimes from the bodies left behind. For *GQ* this month she goes head-to-head with Jordan Peterson, the self-help guru who has become a messiah for disaffected young men everywhere. Helen – who regularly appears on BBC Radio 4's *Week In Westminster* and *The News Quiz* – is also someone who >>



Important long-form journalism still has a home in *GQ*, from photographic essays and features on Afghanistan by David Bailey (November 2010) and Sean Langan (January 2007) to Jonathan Heaf's account of deadly homophobic abuse in Uganda (December 2014)

If a week is a long time in politics then 30 years in publishing is an eternity

>> refuses to accept the status quo. When she realised, in her early twenties, that many of her older journalistic colleagues already knew each other, she set up her own networking event called "Schmooze And Booze", where younger journalists could establish their own network. She is currently combining her *New Statesman* role with writing a history of feminism for Jonathan Cape.

Her first piece for *GQ* in many ways defined what makes her stand out. For our special Me Too edition, Helen wrote about the "Bullshit tax" that all women have to pay when it always falls to them to call out injustice after supposedly liberal men tut but don't speak out. As ever, Helen identified the underlying hypocrisy and skewered it with a combination of furious intelligence and easy wit.

Finally, I would like to thank Kevin Powell. Kevin, who has written *GQ* cover stories on *Black Panther* stars Michael B Jordan and Chadwick Boseman, is many things: an activist, an essayist, a journalist, an entrepreneur, an author of 13 books and a three-time nominee for United States Congress.

But he is, more simply, one of the foremost chroniclers of the black experience in modern America. Having begun his career as a founder of *Vibe* magazine, creating a vital outlet for black music journalism, he has gone on to write for publications from *Rolling Stone* to the *Washington Post*, and profiled leading African-American figures from Tupac Shakur to Colin

Powell. His books have ranged from childhood memoir to poetry collections to anthologies of black literature to his latest, *My Mother. Barack Obama. Donald Trump. And The Last Stand Of The Angry White Man*, a collection of essays that illuminates America's faultlines of race, class and gender through his own story. His campaigning work, meanwhile, has seen him tackle issues ranging from voting rights to racial bias in law enforcement to issues of police brutality to violence against women and he has been at the forefront of a movement to try to redefine American manhood away from violence and misogyny, even appearing on *The Oprah Winfrey Show* for the latter.

Yet, through all this, it is Powell's writing that really stands out – powerful without being polemical, incisive without being cynical and, most importantly, generous to the human condition.

So thank you, Tony, Michael, Adrian, thank you, Alastair, thank you, Kevin, thank you, Helen, thank you all. There are so many people who have contributed to the success of *GQ* these last 30 years, a small army of dedicated professionals who have helped shape and mould our brand, who have all been committed to bringing you the very best. Of everything.

If a week is a long time in politics, in publishing it's a lifetime, and 30 years is an eternity, an eternity in which the men and women at *GQ* have seen the tectonic movements of sexual mores, gender politics, career definitions and status anxiety change simply dozens and dozens of times. This has been a 30-year period in which men and women have continued to define themselves, through ambition, through creativity, through the ever-changing prism of femininity and masculinity and through our positions as fathers, sons, husbands and lovers, or mothers, daughters, wives and lovers. Oh, and via our positions as journalists, of course.

We wouldn't have missed it for the world. **GQ**

GQ.co.uk this month on



Happy 30th birthday, GQ

Watch a selection of well-known names and former cover stars – including Rose McGowan (above) – send us their birthday greetings.



Watch Week begins on 5 November

All your wristwear needs sorted with guides to the latest models compiled by our Deputy Editor, Bill Prince, including the annual *GQ* "Watch Directory 2019".



Breakfast read

Start your day with our long-read, from what really happened to EDM star Avicii to a look inside James Dyson's electric car quest (above).



Anthony and Joseph Joshua photographed by **Gavin Bond**



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On the cover: Anthony wears hoodie, £60. Shorts, £60. Both by **Under Armour**. underarmour.co.uk. Vest by **Hanro**, £33. hanro.co.uk. Joseph wears hoodie (part of a set), £35. Shorts, £26. Both by **Under Armour**. underarmour.co.uk. T-shirt by **Boss**, £35. At Selfridges. selfridges.com

On the subscribers' cover: Anthony wears vest by **Hanro**, £33. hanro.co.uk. Jeans by **Louis Vuitton**, £625. louisvuitton.com. Joseph wears jumper by **Gucci**, £170. At Harrods. harrods.com. Jeans by **Paul Smith**, £71. paulsmith.com. Boots by **Step2wo**, £90. At Harvey Nichols. harveynichols.com



What does it mean to be a man in 2018?

Throughout the month of November, read new and regular *GQ* columnists on the subject of masculinity and how it continues to change.

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The lightweight champion

Anthony Joshua and son was always going to make a world-beating cover for GQ's 30th anniversary edition, but what made it really unique was that the image was shot on a phone – Google's new Pixel 3



Gavin Bond (top left) uses the Google Pixel 3 on location with Anthony Joshua and his son, 'JJ'

Always ready to look forward rather than back, *GQ* shot this month's cover on a phone. And just as this was no ordinary cover, Google's Pixel 3, with its 12.2MP rear camera, is no ordinary phone. Photographer Gavin Bond took on the challenge of capturing Britain's world heavyweight champion Anthony Joshua and his son, Joseph ("JJ"), in a series of portraits that reflected this State Of Man issue, and with its quality and flexibility Bond found the phone perfectly suited to preserving these intimate moments.

"Normally phones don't shoot the raw files that are crucial for magazine-standard images," says Bond. "But the Pixel 3

shoots a raw file and a jpeg, which is a huge, huge bonus."

As the shoot developed, it was clear the Pixel 3 offered a different dynamic to the standard kit of a professional photographer. "In the beginning I planned to use the phone camera in a studio scenario, but I ended up using it on location as well," Bond explains. "I could do things spontaneously and just fire away. And because we were with a child, the phone made it more natural and unobtrusive than a huge camera. It made it looser and fun. I'm really happy with the results." **GQ**

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GENTLEMEN'S QUARTERLY

Andrew VOTTERO

Since 29-year-old trans-male model Laith Ashley began his medical transition in 2014, he's defied expectations by walking at New York Fashion Week, starring in a Diesel campaign shot by David LaChapelle and now fronting our underwear and denim fashion feature, styled by Andrew Vottero. "We are celebrating the beauty and variety of the human experience," says Vottero.



Eleanor HALLS

Would you outsource Tinder to a stranger? Hundreds of others have done just that through Vida, a business offering virtual dating assistants for hire. "It's fascinating and depressing that something as intimate as love has become a chore we'd rather give to someone else," says *GQ* Senior Staff Writer Eleanor Halls, who has also written in this issue about the pressures of all-male online spaces.



Olive POMETSEY

Has feminism clipped the wings of the Victoria's Secret Angels? Ahead of the lingerie brand's annual fashion show later this month, *Drugstore Culture's* assistant editor, Olive Pometsey, examines its relevance. "In the era of Me Too and body-positive brands such as Rihanna's Savage x Fenty," says Pometsey, "Victoria's Secret's conventionally sexy aesthetic has simply lost its original appeal."



Tony PARSONS

For *GQ's* State Of Man issue, we wanted a cover star who spoke to the values of 2018: decency, determination, honesty and respect. "Anthony Joshua is a warrior and a gentleman," says *GQ* Contributing Editor Tony Parsons, who interviewed the heavyweight champion in the company of Joshua's two-year-old son. "He is aware that boxing saved him from a very different life."



Alastair CAMPBELL

When Years & Years frontman Olly Alexander delivered a moving speech about male mental health at our Men Of The Year Awards in September, it made an impression on Alastair Campbell, who was in attendance. A week later, Campbell interviewed him on the topic for this edition. "He was really smart, likeable, authentic and open," says Campbell.



Helen LEWIS

Jordan Peterson, the Canadian professor known for his controversial views on gender and politics, has long been an icon of the "manosphere", with an army of disciples. Helen Lewis, associate editor of the *New Statesman*, took him to task. Says Lewis, "Gearing up to interview Jordan Peterson felt like prepping for a couple of rounds with a prizefighter."

CONTRIBUTORS

GENTLEMEN'S QUARTERLY

Eric Ray DAVIDSON

"I'm probably expected to talk about how working with a transgender model was different from working with a cis male," says photographer Eric Ray Davidson, who shot Laith Ashley for a fashion story this month. "But in reality this was just a classic masculine studio story with a handsome male model. And Laith has a better beard than I could ever dream of having."



Hazel SHEFFIELD

China's one-child policy has been scrapped to stop the country's population decline, but, asks writer and filmmaker Hazel Sheffield, is it too late? "I spend most of my working life reporting the unintended consequences government decisions have on people in the UK, so it was exciting to turn my eye to another country and look at masculinity in light of half a century of state birth control in China."



Jonathan HEAF

Death by suicide remains the biggest killer of men under the age of 50 and this month sees the release of *Evelyn*, a film by Oscar-winning filmmaker Orlando von Einsiedel about his brother, who took his own life. *GQ* Features Director Jonathan Heaf met von Einsiedel to talk about the film's mission. "A film such as this puts real lives in front of cold statistics," says Heaf.



Oliver FRANKLIN- WALLIS

In 2018, it's Silicon Valley, rather than Washington or Westminster, shaping the world. But there's a problem. "Almost all the tech giants are founded by university-educated white men," says writer Oliver Franklin-Wallis. "Technology increasingly shapes how we interact, work, date and vote, and tech bros wield unprecedented, unchecked power. That's a problem."



Dorian LYNSKEY

It's a tough time for music labels, which, following a string of self-released albums (from Frank Ocean to Stormzy) and proudly independent artists, are becoming increasingly marginalised. *GQ* music columnist Dorian Lynskey reflected on the changing industry. "The days of the all-powerful mogul are gone, so I wanted to find out what it takes to run a major label – and what a major label is for."



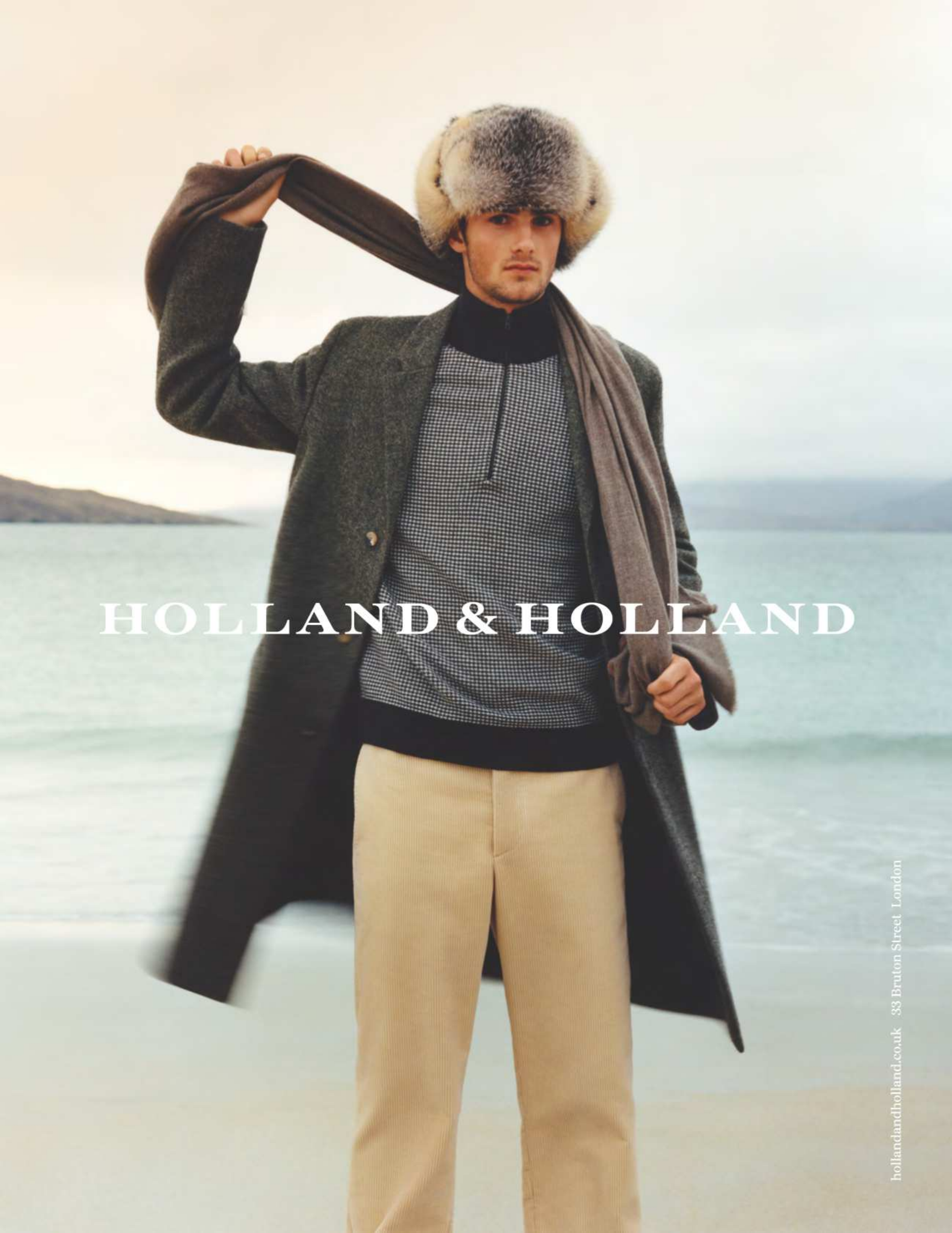
Eva WISEMAN

This year, countless headlines have linked millennials' porn habits to increasing erectile dysfunction, so we asked *Observer* commissioning editor and columnist Eva Wiseman to report on this worrying trend. "Writing about porn is oddly emotive," says Wiseman. "I ended up believing that the focus should be on better sex education, with the aim of finding a healthier relationship with it." **GQ**



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A man stands on a sandy beach, looking directly at the camera. He is wearing a grey fur hat with earflaps, a dark brown scarf draped over his shoulders, a dark green wool coat, a grey and white houndstooth sweater, and light-colored corduroy trousers. He is holding the ends of the scarf with both hands. The background shows a calm body of water and distant hills under a soft, hazy sky.

HOLLAND & HOLLAND

GO FOREWORD



In the new battle of the sexes, we're all on the same side

With campaigns led by our female friends and colleagues and the continuing male mental-health epidemic, 2018 has been a deeply unsettling year for men. For the first time in history, we've all been called to account for the sins of the patriarchy and are expected to navigate this new world with strength and sensitivity. It may feel daunting, but we have the opportunity – indeed, the obligation – to adapt and improve for the benefit of everyone. The dissent of man begins now...

Story by **Dylan Jones**



Since the first allegations of sexual misconduct by Harvey Weinstein emerged in October 2017 there has been a monumental social shift in the representation of the sexes. So far, 2018 has been a pinnacle year and the focus has firmly been on women.

Both the Me Too and Time's Up movements have understandably – and quite rightfully – garnered huge global attention, with women finding a voice to express themselves and champion equality across all walks of life. But in an era when the male sex is in some ways on the back foot, what – and where – has this left the men of the world? Where has it left, well, us?

One of the many positives to come out of the scandal that managed to debunk an industry figurehead is how other men reacted, a moment of solidarity with women that sent a clear, defining message that looks to rewrite the state of manhood and what it means to be masculine in 2018. Small, seemingly incidental, almost inconsequential gestures such as wearing badges, wearing black to events and outwardly calling out the behaviour as wrong has led to actual observable change. Celebrities have called out bad behaviour in the press, but what about the average Joe? I think the average man is confused, as many men didn't react as one hoped they might, conflicted by their new status, unsure as to how they should move forward.

This new climate has shifted the narrative for all men, young and old. What does it mean to be a man in 2018? How do we genuinely respond to a world that has been radically recalibrated? How should we feel? How do we feel? Indeed, are we now contextualised only in relation to women or has this new climate

actually liberated us all? Far from simply paying lip service to the new order, from glibly espousing the new doctrines thrown up by the advocates of Me Too and Time's Up, surely this new transparent world will benefit men as well as women?

Now is not a time to feel sorry for men. Now is not a time for men to bemoan their sudden changing status. It is, however, a time to take stock of what it means to be a man in 2018. Thirty years ago, *GQ* launched as a yuppie bible, a magazine brand that pandered to successful men, a magazine that celebrated a very particular type of achievement and ambition. But we are a world away from 1988. Having escaped the "Matt Black Dreamhome" of the Eighties, and having survived the long tail of the Nineties' New Lad culture, *GQ* has spent the last ten years developing a new rationale for men, one that has started to chime with a new world order where women are more prominent and more powerful than ever before.

A lot of this has been digitally driven, too. When we decided to devote a huge section of our April issue to ideas resulting from the Me Too movement – the death of the male-only club, sexism in the music industry, a debate around whether or not we should feel guilty about watching the back catalogues of Woody Allen, Harvey Weinstein and Kevin Spacey etc – we initially ran the pieces online, launched in the week of Valentine's Day, as the thirst for comment these days is enormous and these stories couldn't wait. We first started noticing particular spikes on our site in the wake of the Brexit vote, as a nation of confused voters wanted information, comment, discussion; and the thirst (and, thankfully, growth) has continued, helped enormously by Trump and, latterly, by Me Too. I'm not celebrating the Me Too movement for increasing the traffic on our website, but simply saying that men are now more engaged than ever, keen to enter the debate, keen to learn; they are fascinated – and not a little worried – about how they fit into this new world.

Fundamentally, men have become more engaged, concerned that the exposure of a sexual predator has cast doubt on their own sexual codes of conduct, making them question how they treat women in the workplace

Right-thinking men everywhere are asking, 'Am I really that bad?'

and how they are represented in media, in Hollywood, in their own homes. These men haven't been scared – not the ones I know, anyway – but they've been shaken by the fact that the behaviour of their sex is being called into question so vociferously.

However, rightly or wrongly, there are still a lot of men right now who feel aggrieved. And if not aggrieved, then confused, confused about how we ought to behave towards the opposite sex, especially when the media is telling us that it's no longer possible to flirt with anyone at work and when a considerable percentage of US female college students now think that offering to buy them a drink is tantamount to sexual harassment. There are men of all ages who are feeling unmoored because the traditional methods of courtship have suddenly been found wanting, complaining – among themselves – that things have regressed so much that romantic liaisons now need to be requested by mail, written in longhand and posted to the guardian of the object of their desire as though they were moonlighting in a Jane Austen novel. Wrongs have been righted, gender pay gaps made public and malignant male behaviour exposed for all to see, but still some men feel as though they have been unnecessarily demonised.

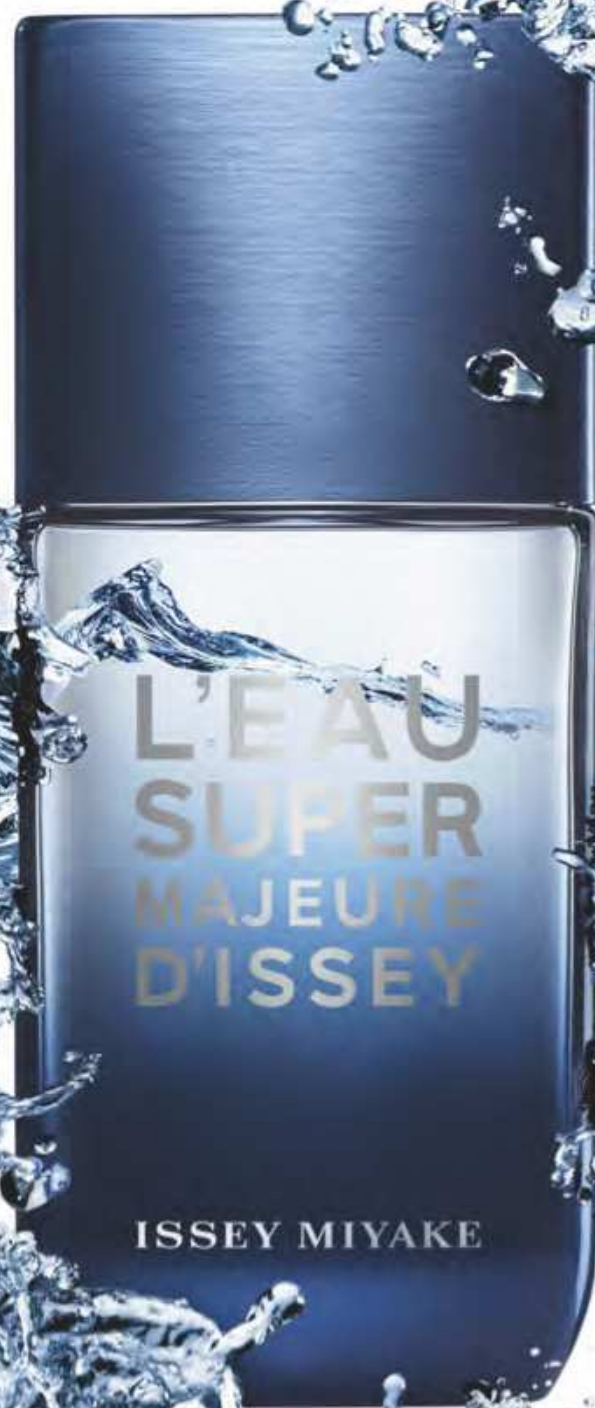
Although men acknowledge that the recalibration of the sexes in the wake of woke has been completely positive, they feel aggrieved because they have been set adrift, cast aside and left outside in the cold. Right-thinking men everywhere are asking, "Am I really that bad?" Because the patriarchy ain't the place to be; we're not allowed to chat up women (even if we're single), nobody wants us to sit on boards, while even overhearing a joke where the punchline includes the word "feminism" makes us feel guilty enough to hand ourselves in at the local police station.

Right now we're feeling sorry for ourselves, not because we feel as though we've done anything wrong, but because a media-driven kangaroo court has deemed us all guilty as charged. There was no trial. No jury. We just had to shut up and lump it.

There has been such a palpable shift in the culture that all of the humour has been sucked out of sexual relations, while men are feeling genuinely beleaguered, almost embarrassed by their sexuality. Therapists' waiting rooms are now full of men who don't understand why they are suddenly being put under the spotlight in this way. One counselor I know who works in Scotland says he is alarmed by the number of men who are confused by the current media onslaught. >>

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>> “I’m worried about the shadow world of all this,” he says. “Men are feeling angry and upset and that anger and frustration has to go somewhere. I wonder if we might start to see a rise in domestic violence, for instance.”

This demonisation of our sex happened to coincide with one of the most important changes in our lives, namely the detoxification of mental-health issues, or at least a more understanding response to our willingness to discuss them. Suicide is still the largest killer of men under 30, while depression has increasingly become recognised as a legitimate illness rather than an embarrassment. The internet has encouraged more debate around mental-health issues in men, as have magazines such as this one, while men in general have become far less worried about discussing depression in public. We as a sex should also be grateful to organisations such as Heads Together and people such as Alastair Campbell for pushing male mental-health issues to the top of the media agenda. As men, our understanding of serious mental instability has also unfortunately been legitimised by the way in which post-traumatic stress syndrome in the armed forces is now not just accepted, but expected. Thanks to organisations such as Help For Heroes and Walking With The Wounded, both media and public alike have a far more sophisticated understanding of the extraordinary mental stress that soldiers experience after returning from the theatre of war.

So on the one hand, men are being celebrated for speaking about their fears and anxieties in public, while being castigated as unwitting participants in the patriarchy on the other, which has actually resulted in men feeling more insecure.

To see how far the pendulum has swung you need only look at the way in which Gareth Southgate was initially lampooned for his waistcoat or how *Love Island*’s Alex George was criticised on Twitter for admitting he wanted a girlfriend. Ever since the Me Too movement started, there has been an increasingly insidious dislike of masculinity, which has been blamed for everything from the economic crisis to global warming (apparently all the wonderful weather we experienced in June was the result of the global industrial patriarchy). What originally began as a campaign against a number of particularly disgusting sexual predators has resulted in widespread suspicion of an entire gender. As a writer said in the *Times* in July, “Women are taught to look out for men’s behaviour in the same way a gazelle monitors for lions in the wilderness.”

Columnists have even started referencing the patriarchy, a conversation that had vanished from mainstream media. According to Charlotte Higgins, writing in the *Guardian*, the concept of patriarchy has recently offered itself as the “invisible mechanism that connects a host of seemingly isolated and disparate events, intertwining the experience of women of vastly different backgrounds, race and culture, and ranging in force from the trivial and personal to the serious and geopolitical”. And according to the philosopher Amia Srinivasan, it allows us to ask, “whether there is something in common between the Weinstein affair, the election of Trump, the plight of female garment workers in Asia and female farm workers in North America and the Indian rape epidemic”.

That’s a heavy burden if you’re an unsuspecting man who perhaps thinks that buying the *Guardian* absolves him of such things.

While many men will laugh at the way that we have suddenly become demonised, there are as many who have been trauma-

If you are worried by this new sensibility, you probably deserve to be

tised by this new state of affairs, especially a lot of those younger men who are prone to mental-health issues. As society has started to encourage men to speak up about their anxieties, so this current wholesale undermining of our sex makes a mockery of this new-found emancipation. If we continue to dehumanise the male experience, then how can men feel secure enough to open up about fears and emotions that were previously buried? If women are shaming men for being overweight, sexually incompetent or financially inadequate, then how is that going to make us more trusting, more sensitive and more understanding of and sympathetic to the female experience?

How? Well, by becoming more empathetic. There has been such a huge backlash against men in the last year, but I honestly believe that we – both men and women – will come out of this period better than we went into it. This recalibration will eventually be good for all of us.

Sure, the pendulum might still be way up in the air, but before it swings back down to a new equilibrium, men should really take stock of themselves and start to think about why there has been such a flurry of

activity since Weinstein’s behaviour was first revealed. Because if you are worried by this new sensibility, then you probably deserve to be, as all that has really happened is that a giant Klieg light has been used to bring out of the shadows things that shouldn’t have happened in the first place.

If men have been rattled by the news stories of sexual impropriety, by the media spotlight on the misrepresentation of women, on institutionalised sexism, then so be it. We should view our new surroundings, this new world, as a positive, a huge new opportunity, a new hope (to use a *Star Wars*-ism). We should regard this as a genuinely exciting time to be a man.

After all, what we’re basically talking about here is tolerance. Last month, in my local Co-op, I idly picked up a copy of the supermarket’s in-house magazine, rather unimaginatively called *Food*. On page 55 there was an interview with Amelia Cargo and Ben Brosnan, two colleagues discussing their work for the supermarket’s LGBT network and the company’s involvement in this year’s Pride. Honestly, would you have expected to read this in a supermarket’s in-house magazine even 20 years ago? Tolerance comes in many forms and is amplified in many ways (not just legislative), and the changes we are already seeing in the wake of the Me Too movement, especially in the media, will not just benefit women, they’ll benefit all of us.

Martin Amis has often been found wanting by feminists, however he framed political correctness for what it actually is: advancement. We may joke about how ludicrously PC the world has become, but, says Amis, “Viewed at its grandest, PC is an attempt to accelerate evolution. To speak truthfully, while that’s still OK, everybody is a racist or has racial prejudices. This is because human beings tend to like the similar, the familiar, the familial. Again, I say, I am a racist. I am not as racist as my parents. My children will not be as racist as I am. Freedom from racial prejudice is what we hope for down the line. Impatient with this hope, this process, PC seeks to get things done right now.”

And that’s what we have witnessed with the likes of Me Too and Time’s Up, an acceleration of evolution. Some men might not like the way it makes them feel, but in truth we know that a genuine recalibration of the sexes is needed. We know that the pendulum is still up there, hovering ever so stridently, and we may be aggrieved at the pious grandstanding by some women (and men) who have used this moment to denigrate the male sex completely, but we also know that, when we all come out the other side, it’s going to be better for all of us. **GQ**





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Edited by
Charlie Burton

Unmute your parka p.75 Presidential power deals p.77 Gear of the year p.94



THE
MUSIC
STAR



Dave Having been given a keyboard for his 14th birthday, the first thing David Orobosa Omoregie learned was an original score from *Transformers*. Makes sense: the musician, known as Dave, has a noticeably cinematic production style – something that has earned the 20-year-old rapper a fan in film composer Hans Zimmer.

Best-known for his lyrical prowess, the youngest Brits nominee of 2018 went on to win Best Contemporary Song at this year's Ivor Novellos for "Question Time", a state-of-the-nation anthem in which he takes shots at the PM about Grenfell, Syria and the NHS.

His lyrics oscillate between the personal and the political with compelling candour. The sons of a nurse, Dave's brothers were in prison while he was growing up, one still inside. Dave tells his story to inmates when he visits, which, he says, "has a positive impact". His upcoming record – which he's making with Fraser T Smith, who produced Stormzy's No1 album – will, he hopes, be "a potent time capsule that captures the age, my generation and the conditions of my life". **Kathleen Johnston**

NEW SINGLE 'FUNKY FRIDAY' IS OUT NOW. VISIT GQ'S VERO CHANNEL FOR MORE EXCLUSIVE CONTENT FROM DAVE. [VERO.CO](https://www.vero.co)



The new rules of monochrome*

*Indoor car lift optional

Colour is so last month (literally, see “The Design Story” in our November issue). Enter, the return of the ultimate masculine scheme. Rule one: add warmth with metallics. Rule two: may all your woods be dark. Rule three: park a £600,000 AC Cobra in the back. No? Just us then...

Edited by **Aaron Callow**

Styled by **Extravagauza Design Studio**

Image by **EX Studio**



1 Light by **Michael Anastassiades**, £16,500. At Twentytwentyone.com

2 AC Cobra by **Carroll Shelby**, £600,000. At... the back of your living room, of course

3 Chairs by **Casamania & Horm**, £2,450 each. At archiproducts.com

4 Rug by **Minotti**, £5,875. minotti.com

5 Headphones by **B&O Play**, £125. beoplay.com

6 Chess set by **Prada**, £2,350. prada.com

7 Ice bucket, £380. Tray, £395. Glasses, £68 for two. Decanter, £495. All by **Ralph Lauren Home**. ralphlauren.co.uk

8 Bench by **Minotti**, £4,280. minotti.com

9 Table light by **Flos**, £407. At Twentytwentyone.com

10 Sofa by **Piero Lissoni**, from £5,530. At Twentytwentyone.com

11 Cushion by **Minotti**, £770. minotti.com

12 Side table by **Minotti**, £1,760. minotti.com

13 Table light by **Artemide**, £407. At arredare.co.uk

14 Turntable by **Clearaudio**, £5,290. At analogueseduction.net

15 Sculpture by **Nelson & Forbes**, £275. nelsonandforbes.co.uk

16 Speakers by **Yamaha**, £210. uk.yamaha.com

17 Amplifier by **Luxman**, £4,499. At analogueseduction.net

18 Coffee table by **Minotti**, £4,130. minotti.com





The empty golden suit by sculptor Beth Cullen-Kerridge (yes relation – she's Tom's wife) looms large in the room

THE
POWER
LUNCH

Tom's (new) diner

Can't get a table at Kerridge's Bar & Grill? Blame the setting and the servings (not your PA)

There's nothing like a heavy-duty name above a door to pull the crowds. Exhibit A: Tom Kerridge's new restaurant at the Corinthia Hotel, which has been packed since its September opening. You suspect many of London's roaming gastronomes will make it a regular haunt: the room is grand, but keeps the core frequency of a good old-fashioned brasserie. This balancing act of splendour and straightforwardness (a Kerridge signature

vindicated in 2012 when his pub, The Hand And Flowers, became the first to hold two Michelin stars) is reflected in the food: crab vol-au-vent; rib of beef from with bone marrow sauce; saddle of Cotswold lamb with moussaka. Uncomplicated food, elevated to the nth degree – what's not to love? **CB**

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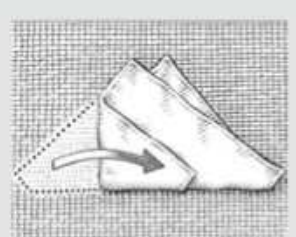


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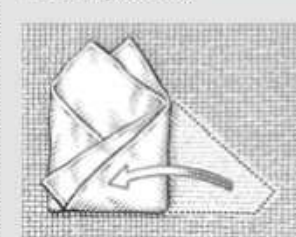
1 Lay it out
Take your pocket square (for a formal look go for hand-rolled silk; for a more casual look experiment with fabrics such as linen) and place it down flat.

2 Halve it
Fold the pocket square along the diagonal, but make sure the corners don't quite align – the uppermost triangle should fall to the left of the one underneath.



3 Start creating the packet
Pinch the corner on the left-hand side and fold it in towards the middle of the pocket square.

4 Size it
Fold the other side inwards and adjust these two side folds so that the packet ends up the same width as your breast pocket.



5 Install
Push it into your pocket until only the triangles are visible. If you find it doesn't stay in place, fold the base back against itself to make a thicker wedge.

+ Parka life: Four trad alternatives



Parka by **CP Company**,
£1,065. cpcompany.co.uk



Parka by **Stone Island**,
£1,195. stoneisland.co.uk



Parka by **Parajumpers**,
£722. parajumpers.it



Parka by **Colmar**,
£678. colmar.it

THE STYLE MANUAL

Stop with the navy peacoat already!

Change up your winterwear
game with this parka

Edited by **Teo van den Broeke**

Given that Woolrich is the US's oldest outerwear company (it was founded in Pennsylvania in 1830), you could do worse than put your faith in the brand to make the only parka you'll ever want to wear. For Autumn/Winter 2018, the company has teamed up with British design studio Griffin to produce a limited-edition style that would make both Gallagher brothers (and probably Richard Ashcroft) jealous. Featuring Woolrich's classic red-and-black Buffalo check around the base and cut for an on-trend oversized silhouette, the coat is available in either optic black or bold orange (we prefer the latter) and is just the thing to keep you cocooned from now until March. How to wear it? With a sharply cut double-breasted suit and a pair of heavy-duty double-monk-strap shoes or, failing that, a sweater and jeans, like this dude. **TvdB**



Need inspiration?

Look no further than Mick Jagger, who rocked his parka like, well, a rock star...

Coat by **Woolrich x Griffin**, £1,375. woolrich.eu. Jumper, £155. T-shirt, £45. Trousers, £205. All by **Woolrich**. woolrich.eu



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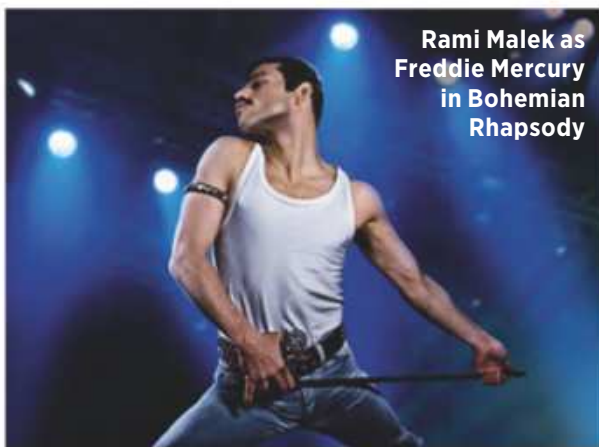
Queen of Carnaby

A new installation comes to Carnaby Street to mark the release of the must-see rock biopic *Bohemian Rhapsody*

Killer Queens and Fat Bottomed Girls, you won't want to miss the latest art installation to hit London's most stylish street. To mark the release of *Bohemian Rhapsody*, the new film about Queen and the life of their frontman Freddie Mercury, Carnaby Street is playing host to a unique installation and offering you the chance to get your hands on exclusive memorabilia.

Neon lyrics from the iconic rock song "Bohemian Rhapsody" such as "Is this the real life? Is this just fantasy?", "Galileo" and "Figaro" are right now lighting up the area, while Queen's crest appears on Carnaby's iconic arches. Meanwhile, at 3 Carnaby

Street, a pop-up shop and exhibition space is displaying photographs, footage and show-stopping costumes – along with exclusive film



Rami Malek as Freddie Mercury in *Bohemian Rhapsody*

merchandise and Queen-inspired gifts. The exhibition runs until early January.

On Thursday 8 November you'll also be able to experience Carnaby's official Christmas Shopping Party, with 20 per cent off in shops including Levi's, Ben Sherman, Cubitts and Ray-Ban, and restaurants including Le Bab, Claw and Ugly Dumpling. There'll also be exclusive promotions, offers, live music and entertainment. Well, it wouldn't be Christmas without Queen, would it? *Bohemian Rhapsody* is in cinemas nationwide now.

FOR FULL EVENT DETAILS VISIT CARNABY.CO.UK
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Post Potus profits

It's lucrative leaving the White House. Obama sold his memoirs alongside his wife's in a joint deal reportedly worth \$65 million.

As Michelle's autobiography hits the bookshops (on 13 November), we ask: just how much do presidents earn after their tenure?

George W Bush

\$15m

Left office: 2009

Wealth growth: 75%

The Clintons

\$75m

Bill left office: 2001

Wealth growth: 6,150%

George HW Bush

\$19m

Left office: 1993

Wealth growth: 475%

Ronald Reagan

\$4.8m

Left office: 1989

Wealth growth: 45%

Jimmy Carter

\$4.7m

Left office: 1981

Wealth growth: 204%

Hailee Steinfeld makes her mark on two billion-dollar franchises this December

THE
RISING
STAR



Hailee Steinfeld

From the moment a hitherto unknown actress called Hailee Steinfeld appeared in the 2010 Western *True Grit* aged 13, and picked up an Academy Award nomination for Best Supporting Actress, she has refused to be classified. First, she started a fashion career, signing as the face of Miu Miu. Then she released an EP, *Haiz*, with its risqué single "Love Myself", which has more than 234 million YouTube views. And all the while she has kept her IMDB page growing at an ambitious pace, turning

her hand at everything from sci-fi (*Ender's Game*) and Shakespeare (*Romeo & Juliet*) to musicals (*Pitch Perfect 2* and *3*). Now, true to form, the 21-year-old is making forays into two separate major properties this December: the Marvel universe, with the stylish-looking *Spider-Man: Into The Spider-Verse*, and Transformers, with *Bumblebee*. In the latter, she plays the lead, who, in Steinfeld's words, "a lot of people tend to underestimate... and she continuously proves herself". Nice casting.

SPIDER-MAN: INTO THE SPIDER-VERSE IS OUT ON 14 DECEMBER. BUMBLEBEE IS OUT ON 26 DECEMBER.

Build a Weah! Record Library

#17 Kaleidoscope World

By **Swing Out Sister** (Fontana, 1989)



The vinyl revival remains in rude health. **Dylan Jones** selects an overlooked classic to hunt out next time you're flicking through the crates...

They have, it must be said, a truly terrible name, yet so did The Beatles. They can be forgiven, though, at least in my book. For certain types of people, there is no greater epiphany than driving along California's Pacific Coast Highway as Neil Richardson's "The Riviera Affair", Walter Wanderley's *Rain Forest* or Alan Hawkshaw's "Girl In A Sportscar" magically erupts from the car stereo.

It certainly works for Swing Out Sister's Corinne Drewery and Andy Connell. During their 30-year existence they have dedicated themselves to fusing electro-pop, jazz and funk with their first true love, easy listening. They have moved from clinical pop-funk to free-form soul and back again, while always retaining a keen pop sensibility. Their first LP, 1987's *It's Better To Travel* (another terrible title), contained a clutch bag of singles – "Blue Mood", "Breakout", "Surrender" – though it was 1989's euphoric *Kaleidoscope World* that firmly established their lounge credentials. With such beautiful songs as "You On My Mind", "Forever Blue", "Where In The World" and "Coney Island Man" (a B-side included on later editions), the album was a love letter to luxury, a

paeon to the five-star pop days of yore. "Coney Island Man" almost sounds like an homage to Burt Bacharach himself and would be worthy of inclusion in any great Sixties espionage thriller involving a coastline drive (the Riviera, the Santa Monica Freeway, Sorrento, whatever), an implausibly sunny day and a flame-coloured, open-top sportscar driven by a wispy blonde in a Jackie O headscarf and Argentine air-hostess sunglasses.

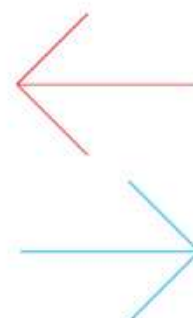
"Personally, I have a real problem relating to things like James Brown or Motown because it's nothing to do with me," said Connell. "I never listened to that when I was growing up. I bought records by Burt Bacharach." "Forever Blue" even uses a refrain borrowed from John Barry's *Midnight Cowboy* score. "We called him and told him what we were up to and he said he didn't mind," said Drewery.

On that track, and another from the album, "Precious Words", SOS drew on the talents of Jimmy Webb and Connell was in shock for weeks afterwards: "He was astonishing," he recalls. "He took these songs and transformed them... when he was in the studio I was literally speechless."

+ Augment your life Three substitutions to make this month



Pack away
your Habitat kitchen chair



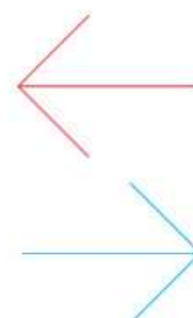
Pick up
a genuine Eames

The original Eames 1950 dining-room chair is one of the most enthusiastically ripped-off designs in furniture. But even "genuine" Eames chairs have, in their own way, become replicas, using modern polypropylene for the iconic one-piece moulded shell rather than the original fibreglass, with its irregular, almost natural, finish. Now, though, Vitra is bringing the original fibreglass production method back for a limited time only (until February 2019). Rejoice, retro-modern furniture nerds everywhere!

From £500. At The Conran Shop. conranshop.co.uk



Put off
arthouse cinema



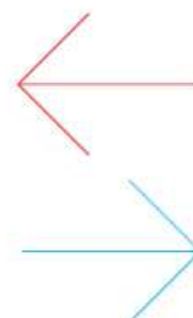
Switch on
Netflix

Everyone – you, your parents, probably even their parents – has Netflix now. And while its original TV is hit (*The Crown*, *Stranger Things*) and miss (the other stuff), the original films are still mostly miss. But that's about to change. Having already lured Paul Greengrass for *22 July*, his harrowing take on the 2011 Anders Breivik massacre in Norway, next up is the Coen brothers and their idiosyncratic (what else?) Western *The Ballad Of Buster Scruggs*, with Scorsese's *The Irishman* on its way next year.

The Ballad Of Buster Scruggs is out on 16 November.



Forget
the flight to LA



Get on your way
to Japan

Granted, you've never really needed an excuse to visit Japan, but a good old shove doesn't hurt, considering just how strange and confusing it can be for tourists. So, next year there's the Rugby World Cup and the Olympics the year after that, but the real clincher? BA has just announced that, starting from 31 March 2019, it will operate a four-flight-per week service to Osaka, meaning that, rather than plunge feet-first into the mania of Tokyo, you can ease yourself into Japan via its more laid-back second city. No excuses. **Stuart McGurk**

From £599. ba.com



THE
STYLE
MANUAL

Hello, twinkle toes!

You've got the moves. Now you need the shoes

Story by **Teo van den Broeke** Photograph by **Mitch Payne**

Black-tie season is upon us, which means you need to start thinking about investing in a high-quality tux rather than yet again renting an overworn (and oversized) black circus tent. It also means you need to start thinking about some killer party-season accessories. The black-tie dress code leaves very little room for creativity, so it's all about making small statements where you can. The most important? Your shoes. And no one does better party shoes than Canary Islands-born, London-based shoe designer Manolo Blahnik, who opened his first ever men's store in Mayfair's Burlington Arcade earlier this year. These bejewelled black patent-leather Mario slippers (*above centre*) are just the thing to team with a pair of classic barathea tuxedo trousers and a smart, wide-lapelled velvet jacket in – you guessed it – black.

Shoes by
Manolo Blahnik,
from £595.
manoloblahnik.com

HIX Award winner Sam Bailey in his studio in London's Hackney Wick; (below) with judges Tracey Emin and Mark Hix



THE
HIX
AWARD



Shades of genius

Restaurateur and art patron Mark Hix brings the hidden talent of young painter Sam Bailey into the light

Look at the painting “Smoker 3” (below left) and you’ll see a blurry, anchorless portrait of an anonymous woman, her head bent to light a cigarette. The work, which was created by Sam Bailey and received the prestigious national 2017 HIX Award, aims to present a universal moment. “I wanted to capture the sense of waiting, of passing time,” says Bailey, who is 45 years old, works in an animation studio and graduated from his fine art degree course at Central Saint Martins last year.

Probe further, however, and the story behind the painting is quite specific. Bailey explains that the woman is from an old photograph of anti-nuclear activists on Greenham Common in the Eighties. So why her? “It reminded me of when people used their time and physical presence as weapons, rather than the ‘one-click protests’ we see on social media,” says Bailey. Hence the newspaper on which the work is painted – a nod to the pre-digital age. Timely yet

timeless, uneasy yet beautiful, the piece was honoured by an esteemed panel of judges – including Stephen Webster, Mark Hix and Tracey Emin – and is part of a series shown at HIX ART in London’s Shoreditch this month as part of the artist’s first solo exhibition, titled *Shadow Archive*.

For Bailey, the award – accompanied by a £10,000 prize largely funded by the lead sponsor Coutts Bank – has allowed him to continue to use his studio and to make his animation job part-time. “Most people come out of university in such a lot of debt and studios and materials aren’t cheap,” says Bailey. “It’s a vulnerable time for creatives, so having financial input is a huge, huge boost.”

At time of going to press, 2018’s winner is yet to be announced. Read an interview with them in next month’s issue. **Eleanor Halls**

SHADOW ARCHIVE, 16 NOVEMBER - 3 FEBRUARY. HIX ART, TRAMSHED, 32 RIVINGTON STREET, LONDON, EC2. HIXART.CO.UK

✚ Mists of time: Sam Bailey’s art uses archive images from the Eighties to reflect how political activism has changed



‘Smoker 3’ (2017)



‘Beanie’ (2018)



‘Untitled’ (2018)



‘Beanie 2’ (2018)

Photographs: Sally Coxley &alum McCarron



Cheers to the next generation

The House of Peroni Fashion Studio is giving eight designers the mentorship, support and state-of-the-art equipment they need to build their brands



Obi-Wan Kenobi and Luke Skywalker. Plato and Aristotle. Christian Dior and Yves Saint Laurent. Jay Z and Rihanna. Having a great mentor to guide you through the tricky process of starting out is the key to being successful. This is especially important in the creative industries, where making it isn't just dependent on talent, but also standing out from the crowd. Getting help from insiders who know what they're talking about can make or break an up-and-coming brand. You also need the right kit.

It's something that famed Italian beer brand Peroni Nastro Azzurro knows all too well. Having been born in the stylish Sixties, Peroni Nastro Azzurro prides itself on its originality, imagination and passion – and is now looking for ways to support the creativity of others. This is why the drinksmaker has set up The House of Peroni Fashion Studio – a fully equipped studio in East London where the next generation of great design talent can share ideas while enjoying mentorship from some seriously big names. Among these experts (The Creative Council) are the Scottish-born designer Jonathan Saunders, style writer and podcast maven Pandora Sykes and British Fashion Council strategist Anna Orsini.

In short, it's the fashion equivalent of a fantasy football team.

And just like a football match, this experience is all about the long game for the designers involved. While each of them is at a different stage in their career, over the next seven months all eight will use the kit and expert knowledge at their disposal in preparation for showing their collections at Peroni Nastro Azzurro's presentation during London Fashion Week in February, which is open for everyone to attend. In short, it's the sort of brand-cementing boost anyone looking to shake up the style scene would kill for – and a damn good sign that you'll be seeing a lot more from these designers in the near future.

DISCOVER MORE ABOUT THE HOUSE OF PERONI AT THEHOUSEOFPERONI.COM



► 1. Joel Boyd

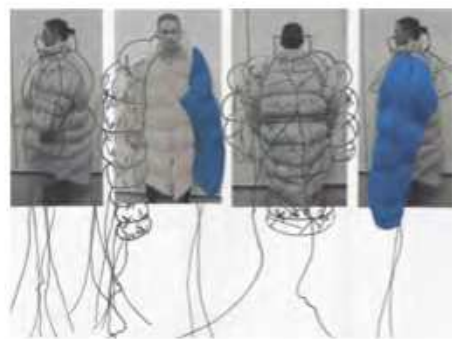
Raised in Lewisham and schooled at the University Of East London, Boyd is a stylist, musician and designer looking to turn the capital's streetwear scene upside down with his brand Jobo, which splices skate culture with Japanese influences and music.



◀ 2. Pelin Isildak

Originally from Istanbul, Isildak now lives in London crafting a label which explores how dress codes are used to support – and subvert – hierarchy and authority. She mixes her two favourite eras, the sharp Forties and grungy Nineties, to create womenswear that's dark, romantic and elegant.





▲ 4. **Hannah Wallace**

Leicester-born menswear designer Wallace sets herself apart through the way her fabrics and inspirations are inextricably intertwined. Exploring themes of conflict throughout history, Wallace incorporates science and engineering into her design process, creating garments that allow for increased breathability and flexibility.



◀ 3. **Stacey Wall**

While she now lives in London, this Cork-born designer actually trained as a taxidermist before her BA in Fashion Design at Central Saint Martins, from which she graduated in 2017. She finds inspiration in the people and culture of Ireland. Her final show for her CSM course focused on the Seventies folk tradition, looking to the silhouettes and shapes worn by the country's different local groups.



▲ 5. **Daniel Crabtree**

Having cut his teeth in the studio with heavy hitters such as Aitor Throup, Gareth Pugh, and the sadly-now-shuttered Sibling, Crabtree has learned from the best. His new-wave knitwear, inspired by legendary Eighties designer Christopher Nemeth, mixes resourcefully repurposed materials, a drapey vibe and freehand pattern-cutting with meticulous hand-crafting.



▲ 6. **Kyle Lo Monaco**

This Highbury-born designer crafts womenswear that's bold and romantic. Crucially, he makes all of his creations himself, whether that's with his hands or using machines.

▲ 7. **Rose Danford-Phillips**

Taking nature as her cue, London-based textile and knitwear designer Danford-Phillips brings maximalism through her layering of opulent fabrics, prints, embroidery and other unconventional materials.



◀ 8. **Matthew Duffy**

Originally hailing from Middlesbrough, Duffy studied at the Royal College Of Art before moving to Kentish Town in London. In his work he explores gender performance, usually through the lense of his childhood experiences: the heteronormative culture of his hometown, Stockton-On-Tees, the sash that his Anglo-Indian mother wore to compete in and Westernise herself for beauty pageants, or his brother's football kit, and how it was used as an unconscious expression of masculinity.



PERONI
MADE IN ITALY

+ When the going gets
 tuft: how to go full-velvet



Hat by **Giorgio Armani**,
 £360. armani.com



Polo shirt by **Prada**,
 £605. At mrporter.com



Trousers by **Giorgio Armani**,
 £810. armani.com



Jacket by **Burberry**, £850.
uk.burberry.com

Photographs: Getty Images; Pixeleyes



Meet your new crush

Velvet is this season's hippest
 fabric (and you thought you
 were smooth enough already...)

Edited by **Teo van den Broeke**

When newlyweds Prince Harry and Meghan Markle strode out of Windsor Castle, it wasn't the Duchess Of Sussex's halter neck Stella McCartney dress people were pre-occupied with. No, what caught everyone's attention was how dashing Prince Harry looked in his black velvet dinner jacket.

Consequently, or coincidentally, velvet is having a moment – and not just in formal-wear. Over the past few seasons the runways have been filled with casual velvet pieces with a sumptuous, low-key appeal. From velvet fishtail trousers at Oliver Spencer to velvet shirts at Our Legacy, velvet blazers at Giorgio Armani to crushed-velvet bomber jackets at Saint Laurent, velvet is the go-to fabric of Autumn/Winter 2018.

Personally, I love the idea of a velvet suit to wear day in and day out. Something single-breasted with a notch lapel that you could team with a T-shirt or a crewneck sweater and Oxford shirt. I asked Oliver Spencer, in his guise as the creative director and owner of London tailor Favourbrook, to make me one in an easy-wearing shade of chocolate.

“The brown velvet suit we made you is a thing of beauty,” he says. “Everyone from Jarvis Cocker to my dad could wear it and that's what I love about it. Velvet has a lustre and texture to it that makes it do wonderful things in the light, which makes for a very glamorous garment that can be dressed up or down.” He continues, “Velvet goes as well with a pair of jeans as it does with black-tie, in my opinion. It always manages to make you feel special.”

If you're not quite ready to take on the challenge of the full velvet suit, try teaming a velvet overshirt with a cellular vest and jeans, or maybe a velvet polo shirt with a deconstructed jacket and a pair of cashmere track pants. Or failing that, make like Prince Harry and simply wear a beautifully cut velvet blazer as part of your black-tie look.



**‘Velvet goes
 as well with
 jeans as it
 does with
 black-tie’**

Suit, £1,450. Shirt, £140.
 Both by **Favourbrook**.
favourbrook.com. Tie,
 £200. Shoes, £920. Both
 by **Brunello Cucinelli**.
brunellocucinelli.com

**Above: Velvet revolutionary
 Prince Harry, 19 May 2018**



GQ Partnership

Get the idea

There's a whole host of style inspirations on Pinterest – so why aren't you?

Ever wondered where your most stylish friends are finding their new looks? Chances are, they've either invested in a new personal stylist or they've been browsing Pinterest. With over 250 million monthly users and over 100 billion ideas saved across categories including fashion, travel, food and fitness, Pinterest has fast become the one-stop destination for anyone looking to discover new ideas and find inspiration.

Whether you're planning your next adventurous trip, looking for home design concepts or trying to spice up your cooking by finding new recipes, it should be the first place you head in the hunt for that elusive spark to fire your creativity. Either online or through the handy Pinterest app, you can save all the best ideas you spot and then discover what others with similar tastes have had their eye on through intelligent search and recommendations. Pinterest makes it easy to collaborate with friends on new projects and also to find out how to buy, make or do any of the things you spot an image of. Another advantage to the Pinterest app is that, with a quick scan of the image below this article, you'll be taken directly to see some of what we at *GQ* are obsessing over right now. All for free – which can't be said of that personal stylist.

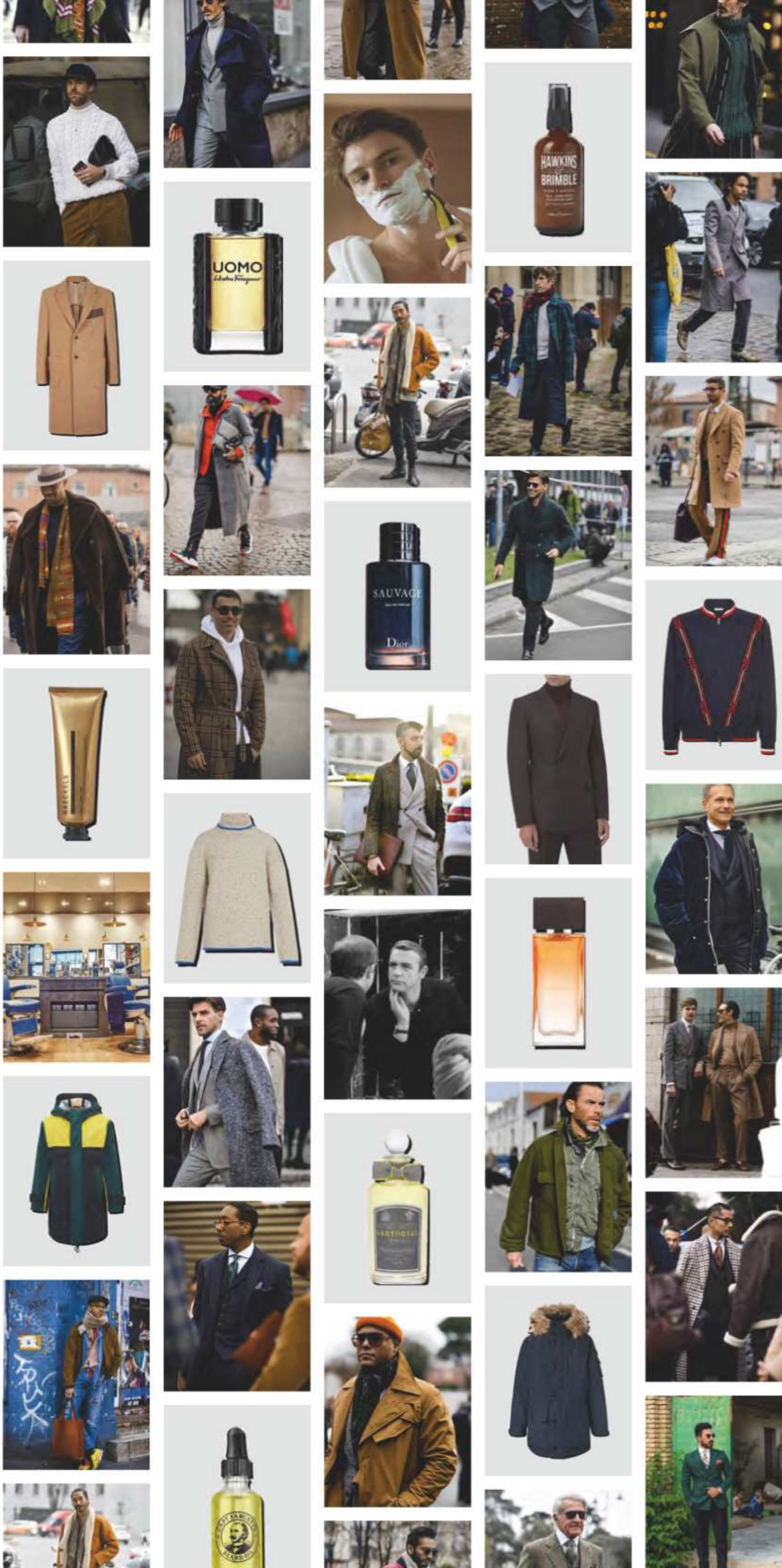
TO SIGN UP NOW, GO TO [PINTEREST.COM](https://www.pinterest.com) OR DOWNLOAD THE PINTEREST APP ON IOS OR ANDROID



Open  and tap  for ideas

The above image is a Pinterest Pincode.

Simply open the Pinterest app on your phone, open the camera and point it at the Pincode to be taken straight to some British *GQ*-approved looks.



Occidents will happen in Osh's Middle East-meets-Eastern European West London diner

THE
LONDON
SCENE

'Townhouse' openings take over, well, town

With restaurants, bars and terraces across multiple floors, this new mode of hospitality began with the triumphant Kettner's reboot and continues with these four must-visits



The on-trend one

Osh. 14-15 Beauchamp Place, SW3. oshrestaurant.com

History lesson: Osh is the perfect trinity of restaurant, cocktail bar and invitation-only lounge spread across three sumptuous storeys of an imposing period townhouse in Knightsbridge. Having opened in March, it has fast become a favourite with foodies wowed by its Central Asian fare and those wishing to Instagram its striking decor.

Floor plan: Upstairs is a bar area with day bed, available for private gatherings under a chandelier; downstairs is the restaurant proper, with bench seating running along the length of an intricately papered wall.

Best for: The modern menu, which is bang on the money with a brilliant collision of Middle Eastern and Eastern European specialities.

Don't miss: The fresh, organic produce offered at the in-house market, which has lots of Uzbek fruit and veg to go.

The named-chef one

Kutir. 10 Lincoln Street, SW3. kutir.co.uk

History lesson: Fresh from the kitchen at Jamavar, which bagged a Michelin star within its first year, chef Rohit Ghai opens his solo venture, Kutir, in a Chelsea townhouse this month.

Floor plan: The three-floored building – once home to a Richard Corrigan restaurant – remains a temple to gastronomy. Together with his ex-colleague Abhi Sangwan, Ghai has devised a menu inspired by hunting expeditions in India. The layout is as luxe as the dining, with a basement kitchen, a ground-floor bar and dining room, two first-floor dining rooms and a tiny-but-mighty roof terrace.

Best for: Its six-course “expedition” menu. At £60, it's an edit of the best regional, seasonal plates.

Don't miss: The cocktails. Try the Sariska (gin, sweet basil, lavender bitters, ginger, activated charcoal), a signature sip that stands up to spice.



The hush-hush one

Mãos. 41 Redchurch Street, E2. bluemountain.school/maos

History lesson: Opened in September, Mãos is secreted away within the Blue Mountain School, a multipurpose, six-storey townhouse (once a belt factory) in Shoreditch.

Floor plan: Chef Nuno Mendes (of Viajante, Taberna Do Mercado, Chiltern Firehouse) is taking things to the next level – the first, to be precise – with an intimate chef's table seating just 16. The architect-designed space is all shimmering glass and lush greenery and connects to the rest of the building via a suspended staircase. Beneath are exhibition and archive spaces, housing a combo of art and fashion.

Best for: Tucking into the seasonally changing 14-course menu (dishes include slow-grilled Ibérico pork with nukazuke carrots and sour carrot jus).

Don't miss: The views from the terrace up top. The £150 meal ticket includes a drink here on Saturdays.

The much-hyped one

Redchurch Townhouse. 1 Whitby Street, E1. sohohouse.com

History lesson: Hot on the heels of The Ned and White City House, the recently opened Redchurch Townhouse is the newest, shiniest hangout from Soho House. Better still, it's open to nonmembers too.

Floor plan: Fan of the comfort-food classics at Dean Street Townhouse? Its Shoreditch sibling has a Cecconi's on ground level and 37 rooms upstairs. With decor drawing on the brand's DNA, find fixtures from the Fifties and Seventies throughout, from mid-century armchairs to retro chandeliers.

Best for: Enjoying piled-high plates of lobster spaghetti and strong Martinis. Lunch hour? Go for quick-fire plates of cicchetti or a wood-fired pizza.

Don't miss: The artwork in reception and the restaurant, which showcases local talent – 40 pieces by East London artists under the age of 40.

Nicky Rampley-Clarke



Spritz like a superhero

The Avengers' Chris Hemsworth hammers out his fragrance rules (clue: it's all about your sidekick)

Edited by **Teo van den Broeke**

Men want to be him, women want to sleep with him and Comic-Con nuts think he's an actual superhero. With so many to please, it stands to reason Chris Hemsworth knows the importance of taking care of himself. One of Australia's most successful exports, Hemsworth is also the global ambassador for Boss Bottled fragrance – a role that has taught him plenty of style and grooming tricks over the years.

On screen you're more likely to find him in a cape than a suit, but in real life the uniform Hemsworth wears at his Byron Bay base is less power-driven: "I dress casually and usually wear a T-shirt and shorts," he says. "We live next to a beach and spend most of the day there." And when it comes to a premiere? "I love a good suit for a red-carpet event, because I don't have to spend all of my days in one."

Hemsworth is 6'3" with 16-inch (yup) biceps, and when filming as Thor his weight increases from 13st 8lbs to 15st 10lbs. All this can make dressing difficult. "When I was shooting for *Avengers 4*, I was a little bigger than I normally would be," he says. "I have suits in a lot of sizes. Some are for my normal weight and the others are for my Thor size."

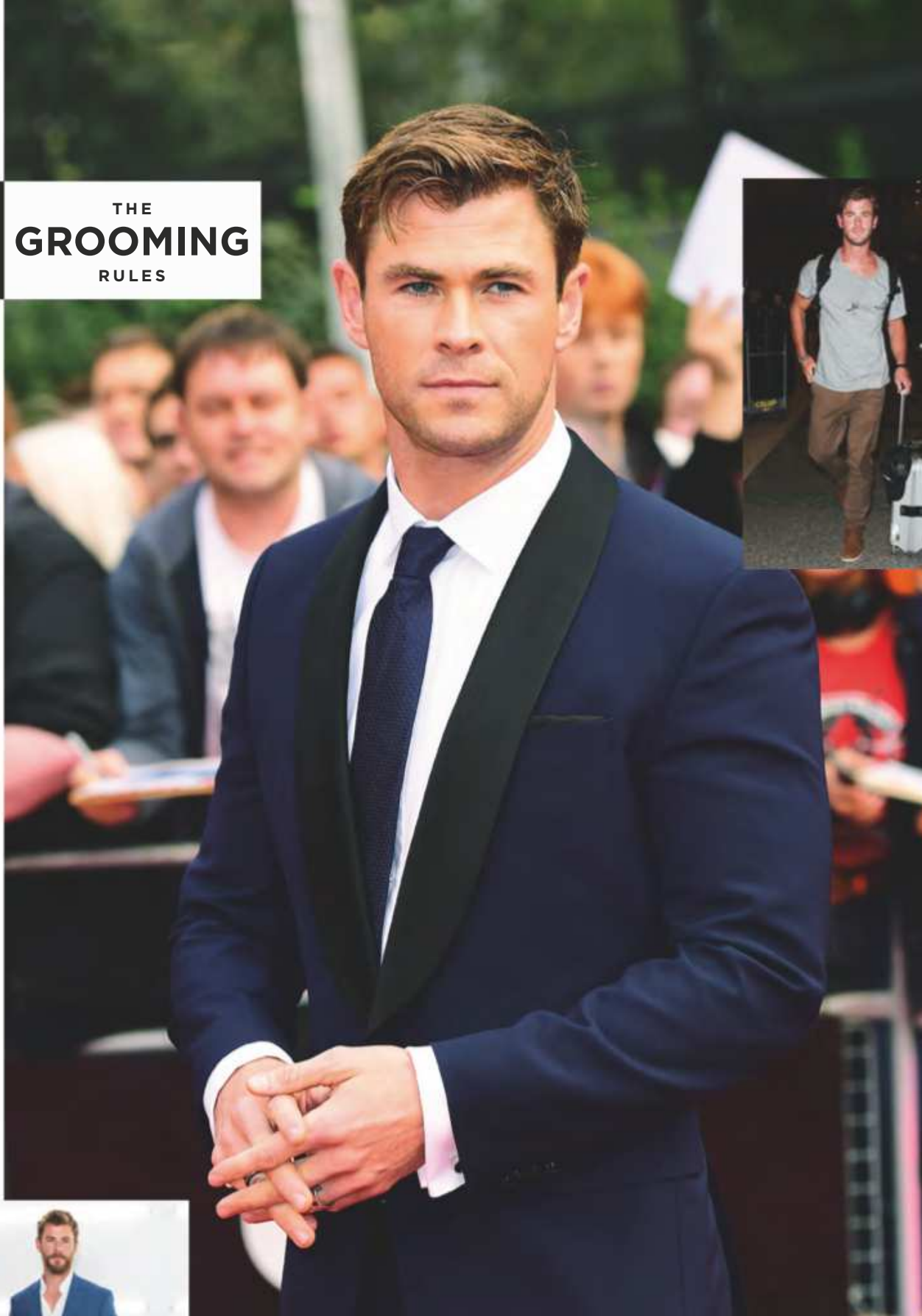
For the 2018 *GQ* Men Of The Year Awards, Hemsworth presented fellow Marvel hero Chadwick Boseman with the International Man Award, wearing a slick shawl-lapel Boss tuxedo in midnight blue. How does he achieve the perfect look? "A tailor is key. I have greater confidence when a suit fits me."

Hemsworth also knows that looking good isn't only down to your outfit. "I love a fragrance," he says. "It's like putting on a great suit. It makes you feel confident and gives you a different energy. I usually choose a fragrance that [my wife] Elsa likes. She loves Boss Bottled; apple strudel – the inspiration for the scent – is her favourite food."

When not on set, Hemsworth keeps his grooming simple. "I'm impatient getting ready. I don't like sitting in the chair for long." Who cuts his hair? "Luca Canella, an Italian." Can we get his details? With a wink and a wry smile, our interview comes to an end. **Zak Maoui**
£65 for 100ml. hugoboss.com



THE
GROOMING
RULES



Clockwise from above: Dressed up for *GQ* Men Of The Year, September; dressed down at LAX, April; arriving for *Jimmy Kimmel Live!*, April; at New York Fashion Week 2017, September



'Some of my suits are Thor size'

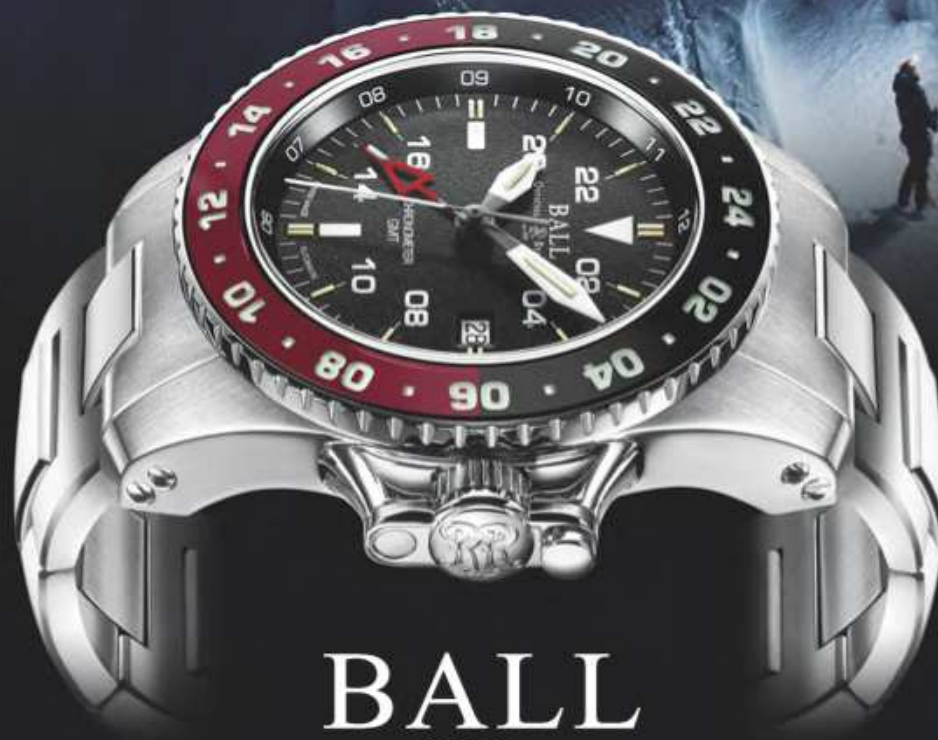
Photographs Getty Images; PA Images; Rex

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Bigger is definitely better

Refresh your winter wardrobe
with these iconic jackets in oversize
and contemporary fits from luxury
Italian brand Colmar





Jacket, £597. Jumper, £92. Jeans, £150.

Opposite: Jacket, £516. Sweat pants, £125. Both by **Colmar**. colmar.it



Make Hitman 2 your next killer app

With massive crowd scenes, challenging gameplay and exotic locations, this maximal assassin sim sequel hits the target

It's been just two years since Agent 47's previous outing in *Hitman*, the Danish-made, choke-happy, spy-thriller game series. But 2016's excursion, which arrived in the manner of a terrestrial TV series, in episodic dollops, established a format that allowed for hours of gameplay. Each chapter whisked the titular assassin to some new, far-flung location, intricately rendered and filled with hundreds of characters going about their routines. There you'd find a target to dispose of, a slew of potential weapons and an invitation to replay the mission in scores of different ways, picking out new routes, tools and ever more creative ways of dispatching your target.

Rather than reinvent the recipe, *Hitman 2* provides a range of similarly bustling, vibrant playpens, from sparkling Miami to sweltering India. This time, however, the episodes arrive as a complete package, delivered all at once, like a Netflix show.

In one of *Hitman 2*'s most striking



missions you're tasked with taking out a driver on race day in Miami, with all its popping corks and rippling flags. Patient players can take the time to learn the routines of everyone from the racing teams to the waiters serving in the VIP room. As you spectate, you begin to perceive opportunities for tampering, be it lacing the fuel tank of your mark's car with sugar, sabotaging its tyres or simply popping rat poison into a passing Champagne flute. With a suitable disguise, usually pulled from the body of some unsuspecting worker

you've knocked unconscious, Agent 47 can act without arousing suspicion (a white circle appears above the heads of characters who might recognise that you aren't who you claim to be).

The *Hitman* series has been rightly celebrated for its expansive crowd scenes and *Hitman 2*'s designers use these throngs to devise ever tougher challenges. To even the balance a little, Agent 47 can use "Instinct Mode" to slow time and highlight people who can help close the distance to your victims. For those who prefer the direct approach, a "Sniper Assassin" mode allows two players to join together and hit a target from hundreds of metres away in what amounts to a gloriously detailed shooting gallery. Meanwhile, for anyone who missed 2016's exquisite *Hitman*, all of that game's locations are available in the sequel, gratis, enhanced with improvements and fresh novelties. **Simon Parkin**

HITMAN 2 IS OUT ON 13 NOVEMBER FOR PS4, XBOX ONE AND PC.



By Ross Kempson

THE
RUMOUR
MILL

Shadow cabinet minister Dawn Butler is getting a reputation for the high life. In April she jetted off to Beverly Hills for an awards ceremony; recently, a source spotted her surfing her iPad for luxury goods in the Commons. I'm told, "She was seen during a recent debate in the Commons looking at very expensive high-heeled shoes."

Real life is less glam than *Bodyguard*. When Amber Rudd was in the cabinet, she asked an officer how he found protecting Boris Johnson (ministers had long pitied Boris' cops for having to endure his 6am morning runs). The bemused bodyguard replied: "Well, I wouldn't exactly call it running, ma'am." Ouch.

Having lost seven stone, Tom Watson is a new man. But old friends have noticed another change: he's started hanging out with a younger crowd. "We're worried about him," says an old pal. Is the new slim Tommy too cool for school?

Shadow Chancellor John McDonnell's manoeuvring has frustrated Team Corbyn. In September, he told the *Daily Mirror* that Corbyn "hopes to topple May by Christmas". The statement was a deliberate stitch-up and infuriated Corbyn's spinners. Nothing personal. Just business.



3 BILLIONAIRE

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THE
LAB
AWARDS



Gear Of The Year 2018

Want to be the best? Better buy
the best! Welcome to our inaugural
roundup of the past 12 months in tech

Edited by **Charlie Burton & Stuart McGurk**

Photographs by **Mitch Payne**

The Camera

M10-P by Leica

£6,500. uk.leica-camera.com

A Leica is one of tech's few true status symbols, but the M10-P is all about discretion. The shutter has been engineered for quietness (it's almost silent) and where normally you would see the signature Leica red dot you'll find a silver screw. The insides, however, are as maximalist as ever, with a 24MP full-frame CMOS sensor and Maestro II processor.



The Laptop **MacBook Pro** by Apple

From £2,349. apple.com

The latest MacBook Pro is a beast of a machine. With its six-core Intel chips and up to 32GB of RAM it will speed you through even the most intensive tasks and its hard disk comes with a whopping capacity of up to 4TB. The 15-inch model we tested also includes the Touch Bar: a customisable set of controls that sits just below the main display. Want.



The Speaker **Mu-So Special Edition** by Naim

£995. naimaudio.com

Naim's flagship Mu-So has been the best slab of wireless speaker money can buy for some time now. The only problem was, well, along with it weighing about the same as the monolith from 2001: *A Space Odyssey*, it looked like it too. But now... rejoice! It's available in a special edition, redesigned with an anodised aluminium finish that even outdoes those Danish speaker stylists B&O. The best bit? The sound remains rich and pure with bottomless depth. Just perfect.



The Television

4K B8 OLED TV

by LG

From £1,500. lg.com

It's no secret why OLED TVs are yet to fully catch on – it's easily the best screen technology but they're often still prohibitively expensive. Until now. LG's new B8 range comes in sensible sizes (55- and 65-inch) and, most importantly, a sensible price: from "just" £1,500. Sure, it's still not cheap, but the difference is astounding, with true "lights out" blacks, pin-sharp 4K and an enhanced screen to get the most out of the new HDR full-colour format. Truly, the only TV you should buy.

The Headphones

Nuraphones

by Nura

£349. nuraphone.com

Fair to say these are not your typical headphones, as they're both over-ear cans *and* in-ear 'phones, the latter of which helps calibrate them to your hearing range. The result, once tuned, is a sound you often only get with studio-level headphones. Add some super-neat touches – they turn on when placed on your head – and there's no competition between these and their rapper-branded rivals.

The Drone

Mavic 2 Zoom

by DJI

£1,099. store.dji.com

In the consumer drone market there's not much to separate the top-end models. These days, most collapse down for portability, most have reliable flying controls and most have a camera on a gimbal. So why did we pick the Mavic? For its camera's true optical zoom and seriously high resolution.

The Phone

iPhone XS

by Apple

£999. apple.com

The iPhone X ushered in a new era for Apple, with a home button-free design and facial recognition security. The XS goes even further, with the likes of surround sound audio (no, really) and a reactive, rich display.

THE
ENTREPRENEUR

Ryan Prince

The founder and CEO of hotel-style apartment rental chain Uncle, which owns more than 1,200 properties with £500 million worth of assets, reveals what he has learnt...



Beware the shortcut
“I realised I could cram my entire university schedule into two days, leaving a five-day weekend. I ended up regretting never taking advantage of all the great things I could have done. Now I’ve gone 180 degrees the other way.”



Lead, don’t follow
“Ice hockey’s Wayne Gretzky said the key to success was skating to where the puck was going, not where it was. So I looked at the industry and asked: what are they not writing about? It was doctors surgeries. In a few months, I acquired five.”



Age 41
Based London

EDUCATION

1985 - 1992

Upper Canada College, Toronto

1995 - 1998

BA in economics and political science at University Of Western Ontario, Canada

1998 - 1999

Diploma in Business Studies at London School Of Economics

CAREER IN BRIEF

1999

Cofounded angel investing group iGabriel

January 2002

Merges iGabriel with Pi Capital

April 2002

Establishes property investment and management company Realstar International

May 2005

Realstar acquires 73 Holiday Inn hotels for £1 billion

2014 - 2015

Sells Holiday Inn portfolio

May 2017

Launches apartment rental chain Uncle

October 2018

Opens Bankside Hotel, London

Embrace your anxieties

“My father arrived in Canada after the Second World War with his parents, who were Holocaust survivors. He was born in a displaced persons camp. I grew up mindful that I had nothing to fall back on and you never know what’s around the corner. I had to look after myself financially.”



Trust your mid-life crisis

“I had a mid-life crisis at 25. I realised I was much too much of a control freak to passively invest in business and just hope they did well. I needed a more reliable career.”



Reconsider the norm

“You judge hotels according to their brands and reviews, but when renting you have no idea what you’re signing up for. That’s backwards. So I thought, why isn’t there a hotel brand for living? Uncle was born out of that question.”

Track consumer trends

“I realised affordability in cities was going down, renting was growing and its stigma decreasing. It was once a badge of honour to own your car, now people will say why waste money doing that?”

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Style and Grooming Director, British GQ

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Pinter comedies starring Martin Freeman and Danny Dyer. In *A Slight Ache*, a couple have their life turned upside down; in *The Dumb Waiter*, two hitmen await their next target. FROM 31 JANUARY - 23 FEBRUARY.

+ For the nightstand

Middle England

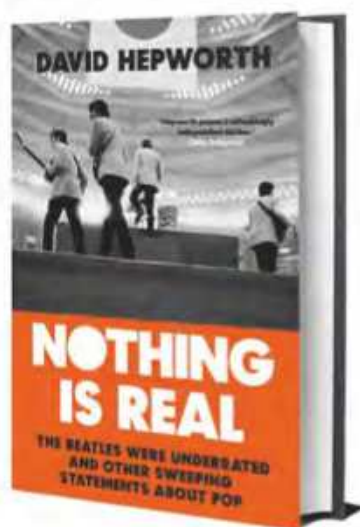
by Jonathan Coe

This state-of-the-nation comic novel is mapped onto Britain's last eight years, following journalists and writers in the run-up to Brexit and the social divisions it revealed. OUT ON 8 NOVEMBER.

Becoming

by Michelle Obama

In this long-awaited memoir, the former first lady of the United States tells her story, from her childhood in Chicago to her eight years in the White House. OUT ON 13 NOVEMBER.



Nothing Is Real: The Beatles Were Underrated And Other Sweeping Statements About Pop
by David Hepworth

This collection of Hepworth's journalism offers counterintuitive takes on everything from Sixties B-sides to wedding music. OUT NOW.

Fox 8

by George Saunders

The winner of 2017's Man Booker Prize returns with this inventive fable told in the form of a letter from a perspicacious fox. OUT ON 15 NOVEMBER.



+ Spied
Armando Iannucci and Ian Hislop in conversation at the British Museum

The arch satirists discuss the role of subversion and comedy in a world where politics has increasingly little regard for the truth. AT 6.30PM ON 9 NOVEMBER.

GQ
NAVIGATOR

Diarise these!

From books to art shows via your next television binge, get ahead of the water-cooler chat and set your cultural compass to this month's pole stars...



+ In cinemas

Creed 2

Rocky Balboa's protégé – the young light heavyweight boxer Adonis Creed (Michael B Jordan) – returns for a dust-up with Ivan Drago's son, Viktor. OUT ON 30 NOVEMBER.

The Girl In The Spider's Web

This sequel to *The Girl With The Dragon Tattoo* stars Claire Foy as the Goth computer hacker (Queen? What Queen?). OUT ON 21 NOVEMBER.

Widows

Steve McQueen directs this Oscar-bait thriller about four women finishing the heist that killed their husbands. OUT ON 6 NOVEMBER.

Suspiria

This homage to the 1977 horror classic is premised, as in the original, on a dance school with a dark secret. OUT ON 16 NOVEMBER.

+ Art

Klimt/Schiele at the Royal Academy

A rare opportunity to see drawings by Gustav Klimt and Egon Schiele, billed as "some of the 20th century's most important works on paper". Some are so delicate they may not be displayed again for years. UNTIL 3 FEBRUARY.



+ Stream it
Homecoming

The new thriller from *Mr Robot*'s Sam Esmail stars Julia Roberts as a caseworker at a secret government facility that helps soldiers transition back to civilian life – but all is not as it seems... ON AMAZON PRIME THIS MONTH.



+ Listen to
Simulation Theory
by Muse

Muse have been experimenting with blending eras and genres to take on big ideas and current affairs. This eighth album contains the results. OUT ON 9 NOVEMBER.

A Brief Inquiry Into Online Relationships
by The 1975

The English rock band's last album, *I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It*, was vastly overachieving. This is where they go from there. OUT ON 30 NOVEMBER.

Shiny And Oh So Bright
by Smashing Pumpkins

Produced by industry legend Rick Rubin, this is the band's first album in 18 years to feature founding members Billy Corgan, James Iha and Jimmy Chamberlin. OUT ON 16 NOVEMBER.

More Blood, More Tracks
by Bob Dylan

The latest "Bootleg Series" edition collates the pivotal studio sessions for Dylan's album *Blood On The Tracks*. OUT ON 2 NOVEMBER.



At each of these locations, it has proved itself to be a home for provocative, cutting-edge art. In April 2016 it sparked headlines around the world by exhibiting “Make America Great Again” by the Los Angeles-based artist Illma Gore. The illustration featured then-Republican candidate Donald Trump fully nude and had previously been heavily censored and banned from public display in the United States. After being censored by Facebook, the image became one of the first truly viral pieces of contemporary artwork of the Instagram age.

Maddox Gallery has become an important hub for an influential group of artists

As its support of Gore demonstrated, Maddox Gallery is dedicated to protecting and showcasing the work of artists with something to say from across the globe, whether they're blue chip, established or emerging. Artists stand out not only for the quality of their work, but also for their tireless dedication to their art, and Maddox has already become an important London hub for an influential group of international figures who come together to encourage each other.

So whether you're already an avid art collector looking to fill a hole in your collection or simply curious to learn more about what's going on in the contemporary art scene, it's worth making a trip to the Maddox Gallery. Stopping to smell the flowers is just the start.

State of the art

Since opening in 2015, Maddox Gallery quickly established itself as the country's go-to contemporary art destination

Next time you find yourself strolling down Maddox Street in the heart of Mayfair, be sure to note the spectacular floral display outside number nine. Inside is the art world's most exciting new success story.

Although it only opened this first gallery – the flagship from which it takes its name – in December 2015, Maddox Gallery's reputation for finding and exhibiting the best internationally acclaimed and emerging artists has grown rapidly. Already regarded as one of the most stylish young contemporary art destinations in the UK, it now has three more West London-based galleries, with one in Notting Hill and two in Shepherd Market. It followed those openings with another gallery in the prestigious Alpine ski resort of Gstaad, Switzerland. Most recently, in September it threw open the doors of its first American gallery location, Maddox Gallery Los Angeles.



Maddox Gallery's Mayfair flagship supports the careers of artists with something to say

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Clockwise from top left: **Lab Series** instant filter, 7ml. **Origins** drink up overnight mask, 15ml. **Clinique For Men** charcoal face wash, 30ml. **Aveda** pure-formance shampoo, 50ml. **Bumble And Bumble** surf spray, 50ml. **Clinique For Men** cream shave, 125ml. **Clinique For Men** moisturising lotion, 15ml. **Origins** clear improvements mask, 15ml. **Clinique For Men** face scrub, 100ml. **Lab Series** future rescue repair, 7ml.

There's no such thing as an all-purpose fragrance

This winter, stock your cabinet with situation-specific bottles

Where summer fragrances – concoctions laced with bright, fresh notes of sun-kissed neroli, good-enough-to-eat bergamot and light-as-you-like lime – are evocative of heat-drenched holidays and balmy, wine-soaked nights, winter fragrances are all about hunkering down. Invariably found with heavier notes, such as tonka bean, cedarwood, leather, oud and vetiver, a winter fragrance should stay close to its wearer and bring to mind warm fires, cashmere coats and buckets of Château Latour. Here, to get you started on the search for your own winter scent, is our edit of the best for you – wherever you plan on spending the forthcoming cold spell.

Story by **Teo van den Broeke**

Photographs by **Michael Thomas**

THE
GROOMING
RULES



◀ In a ski lodge

Cypress and cedarwood

Bulgari Man Wood Essence,
£80 for 100ml. At John Lewis.
johnlewis.com



In a stupor ▶

Whisky and cedarwood

Jo Malone x Huntsman, £120
for 100ml. jomalone.co.uk



▲ Waiting for spring

Lavender and ginger

Boss The Scent eau de toilette, £70 for
100ml. At Debenhams. debenhams.com

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◀ In the spa

Cardamom and peppermint

Montblanc Legend Night, £67 for 100ml. At theperfumeshop.co.uk



In a gentleman's club ▲

Black leather and patchouli

Tom Ford Ombre Leather, £115 for 100ml. tomford.co.uk



▲ In Harrods

Saffron and oud

Valentino Noir Absolu Oud Essence, £122 for 100ml. At Harrods. harrods.com



▲ On a yacht in the Caribbean

Bergamot, grapefruit and neroli

Dunhill Century, £80 for 135ml. At Harrods. harrods.com

DETAILS



GQ Grooming Awards 2019

Last month, at the new Kerridge's Bar & Grill at Corinthia Hotel London, the leading names in men's grooming gathered for our annual celebration of the year's best new launches. From products to treatments, the awards spanned 17 categories (with added piano-playing Jeff Goldblum). Not bad for a Tuesday morning... **TV&B**

Photographs by **James Mason**

SEE MORE AT GQ.UK/GROOMINGAWARDS2019



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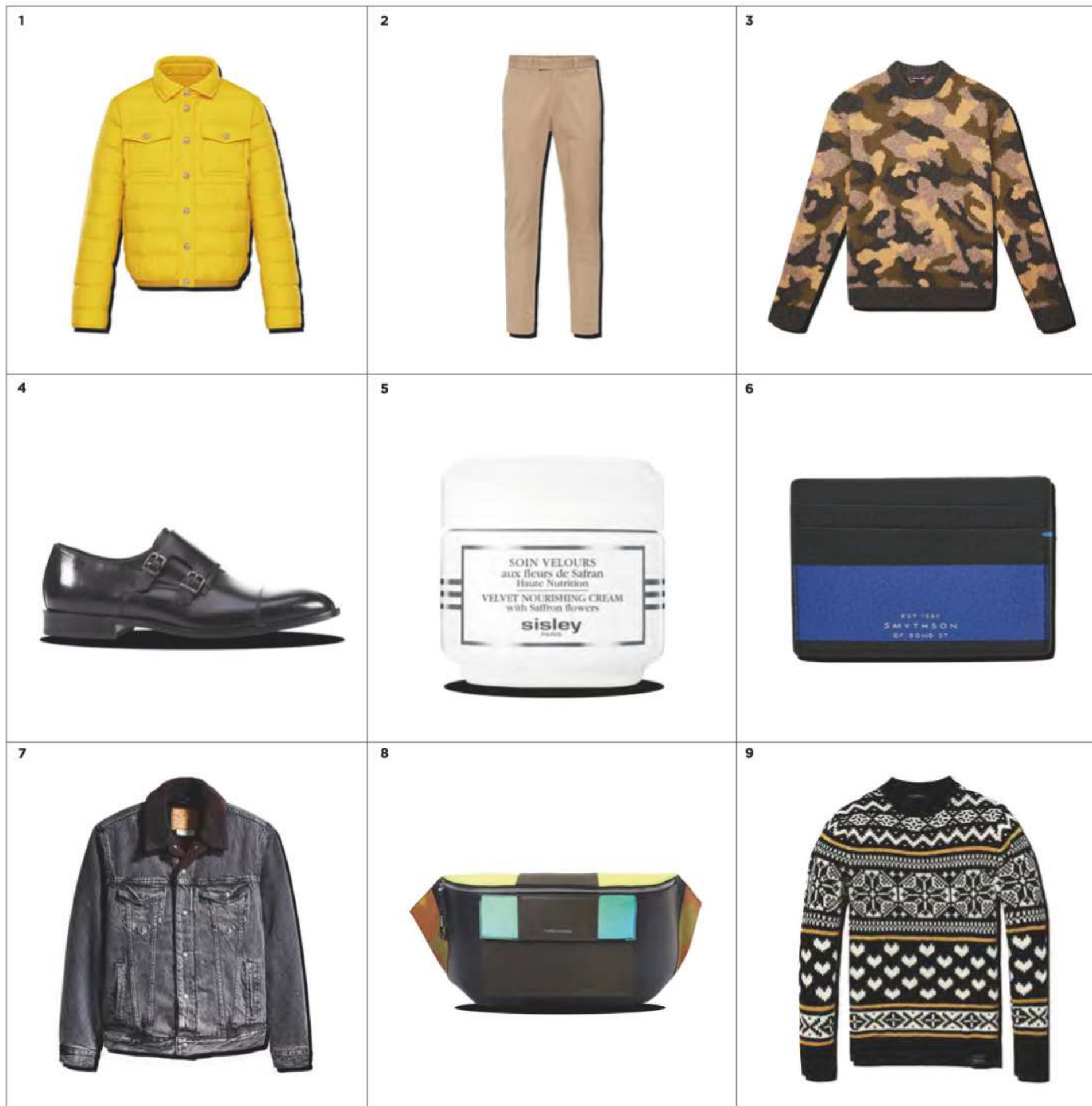
For more information visit www.nikon.co.uk



The GQ Preview: December

Bringing you the very latest in fashion, grooming, watches, news and exclusive events

Edited by **Sophie Clark**



1 ▶ Jacket by **Moncler**, POA. moncler.com 2 ▶ Trousers by **JLindeberg**, £110. jlindeberg.com 3 ▶ Jumper by **Michael Kors**, £450. michaelkors.co.uk
4 ▶ Shoes by **Geox**, £170. geox.com 5 ▶ Velvet nourishing cream with saffron flowers by **Sisley**, £143. sisley-paris.com 6 ▶ Cardholder by **Smythson**, £125. smythson.com 7 ▶ Jacket by **Levi's X Justin Timberlake**, £115. levi.com 8 ▶ Belt bag by **DSquared2**, £530. dsquared2.com
9 ▶ Jumper by **Scotch & Soda**, £149.95. scotch-soda.com

◀ We Love
Giorgio Armani trainers

Everybody loves an exclusive – especially when it comes to trainers. These suede kicks from Giorgio Armani, available exclusively at Harrods, are certainly no exception. Crafted from panels of smooth suede in burgundy, navy and black, they are the epitome of sports luxe (gym membership optional). With no details spared, these trainers feature a statement white sole finished off with the iconic Giorgio Armani signature on the outer sole for extra luxury bonus points. Be quick to add them to your collection.

Suede trainer by **Giorgio Armani**, £500. Available exclusively at Harrods. harrods.com





The view of New York's 44th Street from the roof of The Chatwal

Where to stay in: New York

Want to see this amazing city from a different angle? Look no further than The Chatwal

Nestled next to the media and financial giants of Manhattan, just moments away from Times Square and Broadway theatres lies The Chatwal hotel. Sitting gracefully on 44th Street, this hotel radiates style and sophistication from the moment you walk in. Built in 1905 by Stanford White, The Chatwal is a fusion of nostalgic opulence and modern-day functionality. From its art deco desks, perfectly polished floors, red leather seats and floor-to-ceiling lights, you're instantly transported back to Thirties New York. Bedrooms have trunk-inspired

wardrobes, rainfall showers and Egyptian cotton sheets – giving your stay in New York an instant burst of old school glamour.

Check out one of the Chatwal Crowns, a collection of suites reimagined by designer Thierry Despont. Borrowing ideas from the hotel's past, each suite is based on a theme and accompanied by an experience. From the Garden Suite where guests can attend a Make Your Own Skincare workshop, to the Sanctuary Suite with a fully serviced, luxury picnic experience in Central Park – there is something for everyone. We recommend

The Library suite where lovers of literature can enjoy a handpicked collection of leather-bound books, as well as an exclusive tour of The Morgan Library & Museum. Be sure to visit the famous Lambs Club Bar and Restaurant, in which legends such as Charlie Chaplin and Fred Astaire have enjoyed a cocktail. It's the perfect place to soak up The Chatwal's history and unwind after a day of exploring the city that never sleeps.

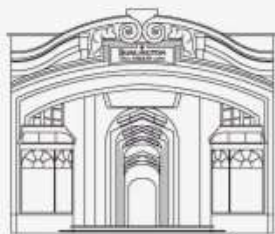
130 W 44TH ST, NEW YORK, NY 10036, USA.
THECHATWALNY.COM

What to wear?

Think autumnal layers and practical accessories
Here's our go-to shopping edit that will have you looking like a native New Yorker



1. Checked shirt by **The Kooples**, £225. thekooples.co.uk 2. Monogram zipped tote by **Louis Vuitton**, £2,330. louisvuitton.com 3. Sunglasses by **Lindberg**, £360. lindberg.com 4. Jeans by **Nicce**, £55. nicceclothing.com 5. Boots by **Grenson**, £255. grenson.co.uk 6. Shearling jacket by **Belstaff**, £2,350. belstaff.co.uk



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THE
ALASTAIR CAMPBELL
INTERVIEW

Olly Alexander

From the role LGBT politics plays in defining masculinity to the male mental-health crisis, the Years & Years frontman and reigning GQ Live Act Of The Year has given voice to people for whom silence can be an all-consuming – sometimes even fatal – burden. Here, he speaks of his battles with depression, self-harm and homophobia and asks if more gay musicians should write openly about love

Photograph by **Leigh Keily**



Styling by **Andrew Davis**



I have to admit, as a 61-year-old writer and political strategist, the music of Olly Alexander – the 28-year-old gay, flamboyant frontman of Years & Years – had passed me by. My first sighting of him came when he skipped to the stage to collect his GQ Men Of The Year award and instead of the usual thanks to agents and parents and pet parrots, he delivered a superb and passionate plea to think differently about masculinity, mixed with what I sensed was a real understanding of the need to change attitudes on mental health. I saw beyond the feathered outfit and the crimson hair and heard a real voice. Then I started listening to his singing voice, and I liked it. And then I watched his BBC Three documentary, *Growing Up Gay*. If you haven't seen it, I recommend you do. So I was looking forward to seeing whether – in a face-to-face chat – he would live up to the expectation I had developed that he was warm, likeable, open, bright, deep, funny, a bit wacky and sometimes very, very down. He met them all, and more. What a lovely guy. What a talent. What more could I want from an interview? He was even the first ever interviewee to compliment me on my dress sense...

ALASTAIR CAMPBELL

Jacket, £2,160. Shirt, £595.
Trousers, £860. All by
Saint Laurent By Anthony
Vaccarello. ysl.com

**'No one's
normal. Normal
is not a thing.
No one's
actually normal'**

AC: So I went off and I listened to your music. *Like!* I then read loads of your interviews and we have a shared interest in mental health. *Like!* And then I watched your BBC documentary, *Growing Up Gay*, which I thought was amazing.

OA: Aw, thanks. Thank you.

AC: I grade my mental health every day when I wake up. One: I can conquer the world. Ten: I want to top myself. Where did you wake up today?

OA: I woke up feeling quite good today. I actually saw my therapist this morning, so I said, “I’m going to be meeting Alastair Campbell today for an interview and we are probably going to be talking about mental health. Isn’t that interesting?” So I feel good.

AC: And what’s the worst?

OA: I would have definitely said ten at certain times.

AC: What does that feel like for you?

OA: Like life isn’t worth living. You don’t see any hope or positivity, just having such low self-worth that you feel like everything’s meaningless.

AC: And how do you equate having low self-worth with the fact that you can go on stage and people go crazy and you can make a song and squillions of people want to hear it?

OA: Well, that has helped my self-worth actually, but at the same time you divorce yourself from the character that you have on stage. The adoration from fans feels like it’s directed at someone who’s not you.

AC: Do you take medication every day?

OA: Yes.

AC: What are you taking?

OA: Sertraline.

AC: Ditto! [*Shake hands.*] I’ve been on it for four years now. I think I’m addicted to it. I really worry about coming off it.

OA: Yeah, because you think “I don’t want to be addicted to something,” but I had a conversation with a psychiatrist and she said if you had a thyroid problem you’d be taking medication your entire life, so maybe this is just something you need to take for a long time. She got me to try to think about it in a different way.

AC: Would you worry if you were on it forever?

OA: There is a part of me that feels a bit ashamed [if] I couldn’t cope without it. But then another part of me goes, “If this is the way I can best live my life and I can feel that I’m not getting overwhelmed or I don’t want to top myself then it’s a good thing.”

AC: That’s where I am, totally. Of all the things that you’ve talked about

– depression, anxiety, bulimia, hallucinations and self-harm – put those in a league table of horror. Which are the worst?

OA: Oh, God. Well, they’re all linked. I think back to the times when each was most present. When I was 14 and I was cutting myself and when I was 16 I was bulimic and that lasted for seven years. My mental health was manifesting in these different ways. For instance, self-harming.

AC: Was that cutting yourself? A razor?

OA: Yeah.

AC: What are you thinking as you are actually doing that? Is it pain that is coming out?

OA: If you feel completely overwhelmed by life, if you can’t control your emotions or everything feels like too much, if you can have control of your body or over a sensation of pain that feels like it’s reaffirming your existence in a way... It makes you feel alive when you harm yourself. I had no idea why I was cutting

‘Homophobia is also linked to ideas about gender and masculinity’

myself, really. And it was deeply shameful. I was hiding it.

AC: I know we always try to make obvious easy links, but was that just after your father had left you?

OA: Yes. And like you say it is easy to make links when you look back. Also, I was at that age, 13 or 14, when everybody struggles. But, yeah, my dad left and that was sort of a family implosion or explosion.

AC: On coming out, you never felt able to do that to your mum until much, much later.

OA: Yeah. And that wasn’t because I felt she wouldn’t accept it, more I didn’t feel like I could. Nobody was out, nobody had the language even to discuss desire, or [the idea] that maybe I might not be straight. It just didn’t feel like we could communicate in that way and we have to go on our own journeys to be able to.

AC: You got bullied for several years. What was the worst encounter?

OA: I really hated sports at school, like a lot of kids. We were playing rugby and

obviously I was completely terrible, but I scored a try, the first time I’d ever done anything good in PE and the two big lads, popular boys, were walking back to the changing rooms afterwards and they had their arms around me and said, “Well done. I’m really proud of you! You scored a try,” and I said, “Thanks guys,” and then they tripped me up and pushed my face into the mud and laughed at me. I remember that being quite a low.

AC: And your dad. Have you not seen him at all since?

OA: I have seen him a couple of times.

AC: Because he got in touch with you through social media. Was that not a bit weird too?

OA: Yeah. It was weird. Eventually I just thought it was about time we meet face to face. And I realise how frozen in time my perception is of this man as my dad, because there’s a whole 15-year gap. He’s now older and a bit fat and his accent is different. I don’t know him! We don’t know each other. Our interactions just felt very alien, like this is someone who’s not part of my life and hasn’t been for a very long time.

AC: Do you feel angry with him?

OA: Well I’m still working on those anger issues. But that’s the big one isn’t it, anger at your parents?

AC: Well, especially if they’ve done bad to you.

OA: Yeah, I’m still working on it.

AC: You’re not forgiving him?

OA: Maybe I haven’t. But I guess there’s no rule book, is there? Of how you’re supposed to have that relationship with your parents, especially when you have a fractured one.

AC: And is there a part of you that thought he was getting in touch with you because you’ve become famous?

OA: Yeah. Yeah. That’s a big part.

AC: It wasn’t like, “I want to make up with my son”?

OA: It didn’t really feel that way, no.

AC: If you look at your mental health issues, where would you balance the stuff with your dad, the bullying and the difficulties of growing up thinking you might be gay?

OA: I don’t know. I couldn’t really say the scales tip one way or the other but it was a set of circumstances. I’ve kept diaries since I was 13...

AC: Do you think you are going to publish them one day?

OA: Probably not.

AC: Too private?

OA: Well maybe after I die someone can go through them and do a posthumous

edition... So, I noticed that the summer holidays, I'm 13, something happens, the whole tone changes.

AC: Darker?

OA: It is just quite uncomfortable reading. Who knows?

AC: When were you first aware that the concept of being gay existed?

OA: We used to go camping to the Isle Of Wight. We had a portable black-and-white TV. And there was a TV show on at the time and it had some gay characters on it and something gay was happening at the time. And it was me, my mum and dad and my brother. We were watching it and I remember it being a bit like something naughty was happening. I asked my mum what was happening and she said, "Oh, it's just gays... gays having fun!" and I remember thinking "Oh, so gay people have fun!" I was hyper aware of any gay character, any gay storyline in anything. Whether it was *EastEnders*, *Hollyoaks* – which was a big one for me, with John-Paul and Craig – books, films and then *Queer As Folk*. But they were all in the periphery as it was too scary for me to say this was my favourite TV show. You'd watch it secretly at your friend's house.

AC: And you never wanted to say to your mum, "I identify more with him" (gay) "than with him" (straight)?

OA: No. I wanted to be straight.

AC: And when you finally did come out to your mum, how hard was that?

OA: I just did it in a phone call... My heart was racing. I said it and Mum was sort of like, "Oh, that makes sense."

AC: So you had built it up for years in your mind and actually you probably didn't have to build it up with her?

OA: No. But we had a really good conversation in *Growing Up Gay* and I asked her, "You must have known I was gay?" and I was so impressed at how honest she was. She said she didn't really think about it, but she sort of maybe did suspect it, but she didn't want to think that would make my life harder. She just sort of pushed it to the side and said, "Maybe I thought you weren't interested in having romantic partners. I just didn't think about it." I thought that said a lot about the burden that parenting is and not wanting your child to go through any pain.

AC: You said earlier you wanted to be straight. What age did that feeling go?

OA: I still had a little bit of it up until not that long ago, about 23.

AC: Oh, wow.

OA: If someone thought I was straight

I wouldn't correct them. Lots of gay people do that because it's annoying having to correct people all the time, if people ask you if you have a girlfriend and you're like, "No, actually." But in those micro-interactions I've realised I'd think, "Oh, God, I wish I was straight for this interaction", and it wouldn't have to be a thing and I wouldn't have to put myself out there and they might attack me for it.

AC: When was the last time you personally felt homophobia directed at you from somebody?

OA: A couple of years actually.

AC: And what sort of interaction would that be?

OA: I remember I made out with a guy I met after a festival in Liverpool and we were making out in an alleyway. And a car drives by and they shout, "You fucking fags!" and threw something. And that's probably it. But I know I only need to look under the YouTube comments for a Years & Years video. Not that there's

'What frustrates me most about Theresa May is that I feel pity for her'

loads of homophobia, because the huge majority are very supportive and want to celebrate sexuality, but it's there.

AC: What's your thinking on the broader politics we are in? If I think back to when we were in government reversing the whole Section 28 thing...

OA: Thank you.

AC: ...And now we've got same-sex marriage... Obviously we're in a better place, but how would you define where the politics of gay rights are now?

OA: Legally we're protected very well but not completely, especially if you look at trans people, asexual people, intersex people. I think that's still to come. But attitudes take longer to change and the notions that we have about the deep-rooted homophobia are also linked to ideas about gender and masculinity and just so many other things that I think will take a really, really long time to unpick.

AC: I spoke to a friend of mine who went to a Radiohead concert in Berlin and you were playing too. He said you

came on and there were people around who were literally crying. Have you ever had an artist in your life that's done that to you?

OA: I never got to that level, but I do have my moments of being obsessed. I was obsessed with Jeff Buckley for a while – I was convinced that Jeff Buckley and I were communicating with each other through time.

AC: When you listen to artists such as Elton John, and you listen back to his songs, they were always about a man loving a woman. How do you feel about that now? You've written about a man who loved a man, right?

OA: I always thought "Daniel" was about a gay relationship. But I was just projecting it. Don't you? You just project meaning onto these things. Elton John had such a gay presenting persona to me, so flamboyant, that it kind of felt like he was this theatrical impresario creating these fantasies. What was the question?

AC: Really it was whether you felt disappointed that singers in the past who were gay were not doing what you are doing?

OA: No. I am disappointed that there isn't more of it going on, but I think some writing is very personal, so I just want people to write the songs that they want to, but I think there are a lot of barriers that haven't quite been knocked over.

AC: You went on the Donald Trump march in London, didn't you?

OA: Yes, anti-Trump. I'm not a fan of our prime minister and I grew up... My mum's super Labour, and my gran. We all love Jeremy Corbyn in the family. Those are very deep roots and I feel like I could never not vote for Labour. Or I could never vote for the Tories because of that.

AC: So when you say that they love Corbyn, you mean they desperately want him to be prime minister?

OA: Yeah.

AC: And what about you?

OA: I think he should. Why not?

AC: Well you've got to think about it.

OA: Don't, don't. I don't want to! It's too exhausting.

AC: Why is it exhausting?

OA: You must realise how exhausting it is. Why is it like this, Alastair? Why?

AC: What, the world?

OA: The world, political discourse, our politicians. I watched Jeremy Corbyn on *The Andrew Marr Show* and it was so frustrating, because Andrew Marr is there saying, "Aren't you a racist though, Jeremy Corbyn?" And Jeremy Corbyn's going, "No, I'm not," and that was it! Whole >>

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>> interview. And you just think, what has anybody gained from watching this? It makes me angry.

AC: What do you think about Brexit?

OA: Well, I don't know. How am I supposed to know about the ins and outs of the EU? I just feel like that whole issue has been distorted into this "will of the people", and it's like, I'm going to call my album *Will Of The People* and say, "Look! That's the will of the people!" What annoys me though is how the whole idea of patriotism and nationalism and it's patriotic to be pro-Brexit and patriotic to be anti-Brexit. Do you know what I mean? I can't make sense of it. Help. Help us.

AC: OK. I'm trying to help, but we've got to put it back to the people in a People's Vote.

OA: OK, yeah. That sounds good. That is annoying as well because they say it is going against the will of the people. But if you ask them again it's still the will of the people.

AC: Exactly. They can change their minds. Did you vote?

OA: Yes.

AC: Remain?

OA: Yes.

AC: I was on *Good Morning Britain* recently with my daughter. She lived in a very political household, did politics at A-level, but she said on the show she just doesn't understand what the Brexit debate is about.

OA: Same here. I thought the whole point of having a democracy and elected officials is that they were meant to know about this sort of thing. We elected you to do that and now you're telling us we have to make a decision and we have no idea how it's going to impact the rest of our lives for generations into the future.

AC: I agree with that, by the way. That's why David Cameron...

OA: Yeah, he fucked it, didn't he?

AC: He just ran off and put his trotters up on the beach. But if the will of the people changes, which I think it will, by the way, you would be up for another People's Vote and you'd be backing Remain, Olly. Is that what you're telling me?

OA: Yeah.

AC: And how about you do a few gigs for us?

OA: Oh, I see what you're doing now. You're trying to really get me on board with this.

AC: Hoping! I mean, we give you a big GQ award... I liked your speech, by the way. I thought, this guy is different...

OA: He's got feathers on his top!

AC: No. It wasn't just the feathers on your top. It was what you said. I listened to the substance. And the substance was interesting.

OA: I'm surprised that more people aren't talking about male suicide, because to me it's such a huge issue affecting men.

AC: I want to throw a quote at you. You said, "Success is overwhelming. People talk to you differently." Who talks to you differently?

OA: Well, my dad, for instance. People when you walk down the street and people who come up to you.

AC: How recognised are you when you walk around?

OA: Well, since I have red hair I think I am very!

AC: Do you go on the Tube?

OA: I have recently stopped going on the Tube. Well, I still take the tube sometimes, but, you know, I just feel disgusting on there and it's stressful when I'm eating a Pret A Manger sandwich and I've got my

'I'm surprised that more people aren't talking about male suicide'

bags and everything.

AC: You're eating your sandwiches on the tube?

OA: I know. And then you see someone sneakily taking a picture of you. What is really nice is people coming up to you because they genuinely love your music or the band. That's great. People sneakily taking pictures or not saying anything to you is a bit annoying.

AC: Theresa May in one word?

OA: OK, this isn't one word, but the thing that frustrates me the most about Theresa May is that I feel pity for her. I watch her and I hate the things she is saying. I hate what she stands for. She has a *Demon Headmaster* thing about her and she'll do something evil, like she's an evil robot, but then I realise she's a human being and she's probably trying quite hard and she's quite an odd character, isn't she? And people make fun of her. I don't like that. I don't like when people make fun of her, but I also want to make fun of her, because I don't like her. But now I feel

sorry for her because she's in this awful position where she'll be remembered as the worst prime minister ever and she sold the country down the drain and I feel bad for her. But then I say no. She decimated all our services, she implemented austerity, she's awful and...

AC: Cameron did a lot of that.

OA: No, he did. There is just a lot of conflicting emotions.

AC: So "pitiful" is the word?

OA: Pitiful probably. Yeah. But I don't want to pity my prime minister.

AC: Corbyn in one word?

OA: I think he is sincere. I think that's why people like him. They believe what he's saying.

AC: Do you not wish he was doing a bit more on Brexit?

OA: Yeah. I do. I mean, he's not perfect.

That's the thing I thought about *The Andrew Marr Show*. When Marr said, "Are you anti-Semitic?" and I thought that's a line he [Corbyn] just had to stick to, but it did feel like he could have just said, "I'm really sorry. I'm really sorry I said that."

AC: I thought with the cartoon as well, when they showed him the cartoon.

OA: And when he said it was a mural.

AC: Trying to defend what he thought at the time as opposed to saying, "Yep, we got that wrong."

OA: Maybe it's an ego thing. Men and their egos, Alastair.

AC: I know. Donald Trump in one word?

OA: Repugnant. Repulsive.

AC: Oh, the final thing. I totally related to this. You said in the documentary, "I don't want to be normal."

OA: I don't. I don't want to be normal, I don't want to grow up. Yeah. I mean, no one's normal. Normal is not a thing. No one's actually normal.

AC: No, but there is a sense of what normal means for most people.

OA: You're right. It exists. It's like, gender isn't real! But it is actually real. In that they are things that exist, man and woman, male and female. It's like money's not real, but it is. **GQ**

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TO WATCH THIS INTERVIEW AND OTHERS BY ALASTAIR CAMPBELL, VISIT YOUTUBE.COM/BRITISHGQ



Picture perfect

Art and technology combine with Samsung's QLED TV. The new addition to the Q Style line-up, designed to blend into its environment with unparalleled picture quality, is offering a new space for rising artists

I've just moved back to NYC after a one-year break in LA, which has been like taking a long, dreamy nap," painter Tali Lennox explains from the all-white surroundings of her Lower-East-Side-meets-Chinatown studio. "New York is like being very wide awake, I'm happy to be awake again."

The artist's electric aesthetic will come to life next year in a new digital realm through her upcoming collaboration with Samsung for its latest QLED TV, a breakthrough device that sets aside the stereotypes. The smart TV, which offers a fully customisable artistic space

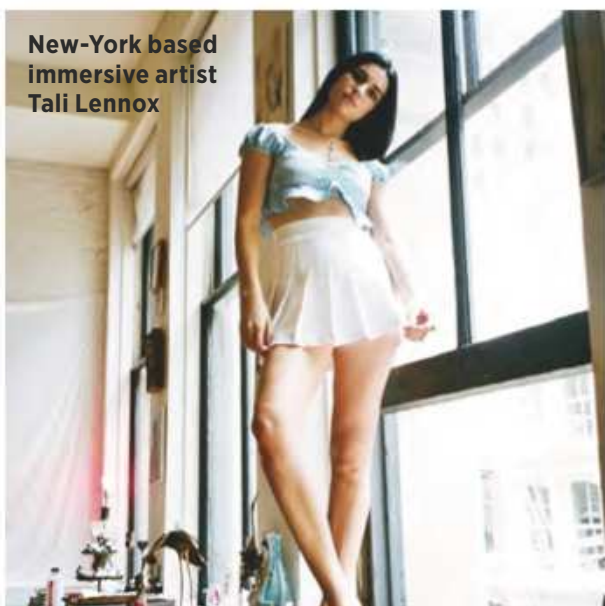
in tune with your lifestyle and interior tastes, seamlessly blends into its environment on command, thanks to the personalised Ambient Mode that analyses the pattern and texture of the wall where the TV is mounted and displays the result on screen, leaving only the TV's frame visible. Its astounding chameleon-like capabilities mean that the QLED TV can literally disappear when not in use, or serve a subtler purpose – communicating the weather or news headlines, cueing up a music playlist, or exhibiting your photographs. It can even become something altogether more inspiring

– a personal artwork to be hung on your wall, just like a canvas. Which is where Lennox comes in. Her collaboration with Samsung on the QLED offers a unique visual artwork that translates the oil painting, sketch-work and watercolors, which create her self-described pastel-hued land of faded glory (and forged her rep as a talented young NY artist) on to the screen.

Taking inspiration from the screen is something Lennox is well-versed in. "I love to watch old Disney films, like *Fantasia* or the mermaid scene in *Peter Pan*. The painted



Samsung's QLED TV adapts and changes to suit its environment



New-York based
immersive artist
Tali Lennox

animations are simultaneously dreamlike and dark, they take me back to the elation that one feels as a child when looking at shiny objects or enticing colours."

The artist's digitised collaboration for the QLED is also indicative of her evolving approach to showcasing her work: "I want to put on immersive shows," she adds. The surreal world of Tali Lennox is coming to a screen near you.



DISCOVER MORE OF TALI LENNOX'S WORK
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GO **Cars**

Edited by **Paul Henderson**

Remember me?

Course you do. The car that put a whole marque on its back and made the Eighties its own returns, thanks to the vision of an Italian restomod champion

Story by **Jason Barlow**



Eugenio Amos' Lancia Delta Futurista is a boxy, bolshy, hard-core ultra-mod

Automobili Amos' Lancia Delta has new carbon-fibre bodywork and an engine tweaked to produce 330bhp



Past, present and Futurista

Inspired by the Singer 911 and fuelled by nostalgia, Eugenio Amos' rebuilt Lancia Deltas are raw 'everyday hypercars' and he's only making 20 (not including his own, of course...)

Our friends at Singer Vehicle Design couldn't have known what they were unleashing when they created the ultimate postmodern Porsche 911. Eugenio Amos, racing driver, car collector and founder of Automobili Amos, was certainly paying attention. "Singer was the benchmark for me. And seeing what they had achieved gave me the courage to do something," he says. "I thought, if a British guy with a German car based in the US can do it, why can't I do the same with an Italian car, and Italian flair, using all the world-renowned suppliers we have?"

Initially, Amos and his designer, Carlo Ludovico, looked to the Ferrari 308 GTB as the platform for their restomod but switched to a less obvious but arguably more inspired source: the Lancia Delta. This boxy hatchback dominated world rallying in the Eighties and represents perhaps the last hurrah for one of the greatest car brands of all. The new restomod is fuelled by its creator's unashamed nostalgia for an era now lost: "The Delta was the car that made me fall in love with cars in the first place," Amos explains. "My father had one and the memories are made of smells, of that soft Alcantara touch, of confused noises."

Lancia is a sadly diminished commodity and Amos is on a mission to preserve and remind. Original Integrale "Evoluciones" are now highly prized, so the donor car is the lesser-but-still-desirable 2.0-litre 16V version. The body is dipped in a galvanic bath, the chassis is reinforced



to Group A rallying competition level and a new double wishbone suspension is part of the upgrade. There's an integrated rollover bar to boost the car's structural integrity. The front and rear are now made of carbon fibre and the interior has been completely reimaged. While faithful to the Eighties original, it comes over like the car he could only have dreamt of making. The engine features various bespoke improvements and delivers 330bhp.

"It's square-cut, which is why we called it Futurista," he explains. "It's a reference to the Italian futurism movement in art. It's an everyday hypercar. Look, I feel embarrassed driving a supercar in Italy. The Futurista represents my romantic vision in a world that is too fast, superficial and intangible. I long for an idealised time when men, values and substance were at the core of the product."

"This car has perfect quality, it looks cool and it's fast enough. We'll make 20 cars, plus one for me. Once we have a name and a reputation we'll go hard-core on something else." **JB GQ**

'The Futurista represents my romantic vision in a world that is too fast, superficial and intangible'

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This isn't Dylan goes electric...

But Tesla's Model 3 is putting 'analogue interaction' back in the driving seat. What does this mean? Better handling, more accurate steering and you can even make it drift. Shocked? You might be

It's a truism that the best way to make a small fortune in the car industry is to start with a large one. Elon Musk certainly qualifies on that front, a billionaire whose Trumpian fondness for Twitter sends the share value of his EV company, Tesla, into a bungee jump with an anvil tied to its ankles, only for it to bounce back. High finance loves Musk, no matter what he says (Tesla has had a market cap greater than Ford and GM's, despite being persistently unprofitable, bar Q1 of 2013 and Q3 of 2016, when Tesla sold zero emission vehicle credits to other car manufacturers). *The Guardian* affords him more coverage in a week than it does to established car OEMs in a year. Meanwhile, Tesla fans patrol the internet ready to dispense justice to anyone ill-advised enough to naysay.

Amid all the noise, it's easy to forget that this is still a car company, albeit one experiencing growing pains. When Musk announced the Model 3 last year, around 500,000 people ordered one. This is unprecedented, an ode to the fervour he inspires. But it's a double-edged sword: Tesla has pledged to make 5,000 per week to satisfy the demand and that's testing its still brittle production processes to the limit.

Why the excitement? After the Model S and X, the Model 3 isn't just the Tesla that promises to transform the Californian disruptor into a volume carmaker, it's also designed to add analogue interaction to the digitised "Millennium Falcon-in-hyperdrive" acceleration that the Model S in "Ludicrous Mode" supplies.

Three Model 3 versions are available in the US: Long Range Rear Wheel, Long Range Dual Motor and Performance, the last of which adds an AC induction motor upfront (as in the Model S and X) and a partially permanent magnet rear



Need to know

Tesla Model 3 Performance

Price

Estimated £40,000

Engine

450bhp dual-motor all-wheel drive

Performance

0-60mph, 3.5 seconds; top speed, 145mph; range, up to 310 miles

Contact

tesla.com

The Tesla 3 – 'therapeutically sparse' inside and out

motor with silicon carbide inverters. One is performance-oriented, the other extends range.

Tesla reckons the Model 3 Performance is more aggressive and playful and a new Track Mode is available as an "over-the-air" upgrade. This adds a torque vectoring function and Tesla's proprietary traction-control software, whose algorithmic parameters permit drifting. A Tesla that goes sideways? Someone really has been smoking something exotic.

Nobody has supped longer on the Kool-Aid than the Tesla faithful, but I'm relieved to

The acceleration from a standing start is genuinely shocking. And it actually handles

say that the Model 3 repays the evangelism. Outside, it has pleasingly sculpted volumes and manages to communicate Musk's electrifying future focus without looking wilfully odd. It's even better inside, junking traditional design tropes in favour of artful minimalism. The air vents span the length of the cabin, there are two column stalks (wipers and the drive selector) and while buttons still operate the windows, the rest of it is therapeutically sparse. The maximalism comes via the 15-inch central touchscreen, which runs a satnav and multimedia system that operates with alacrity.

Despite the well-publicised production

travails, the Model 3 feels perfectly well assembled. It's still eclipsed by the likes of Audi and BMW, but it is leagues ahead of other American motors and as rapid as many supercars. Power output is equivalent to approximately 450bhp (versus 271 for the standard car and 346 for the Dual Motor), with 471lb ft of torque. In the US, Tesla claims a 310-mile range.

As ever, given the wallop of torque you get in an EV, its acceleration is genuinely shocking (it'll do 0-60mph in 3.5 seconds). And it actually handles. The batteries are positioned in such a way that the Model 3 is effectively mid-engined. And its centre of gravity is good too. So you really can get busy with it, aided by decent body control and accurate steering.

So, is it as much fun as a Mercedes-AMG C63 or BMW M3? No. I like changing gear and I love the noise of a high-performance internal combustion engine. But new-gen drivers aren't bothered about that stuff and the Model 3 Performance adds a major shot of adrenalin to the zero-emissions saintliness of EVs.

Sure, there are still significant infrastructural issues in the UK and we could do with more supercharger points. Unlike the Model S and X, you also have to pay as you charge. Install a domestic wall box and you can juice up at a rate of 16.5kW (adding 51 miles of range per hour). No word on pricing yet, but when the Model 3 lands here in 2019, £40,000 is the likely entry point. Not cheap. Still, this is Musk's Model T moment, a major milestone. Consider me converted. **JB**

An over-the-air upgrade unlocked the Model 3's drift-enabling 'Track Mode'



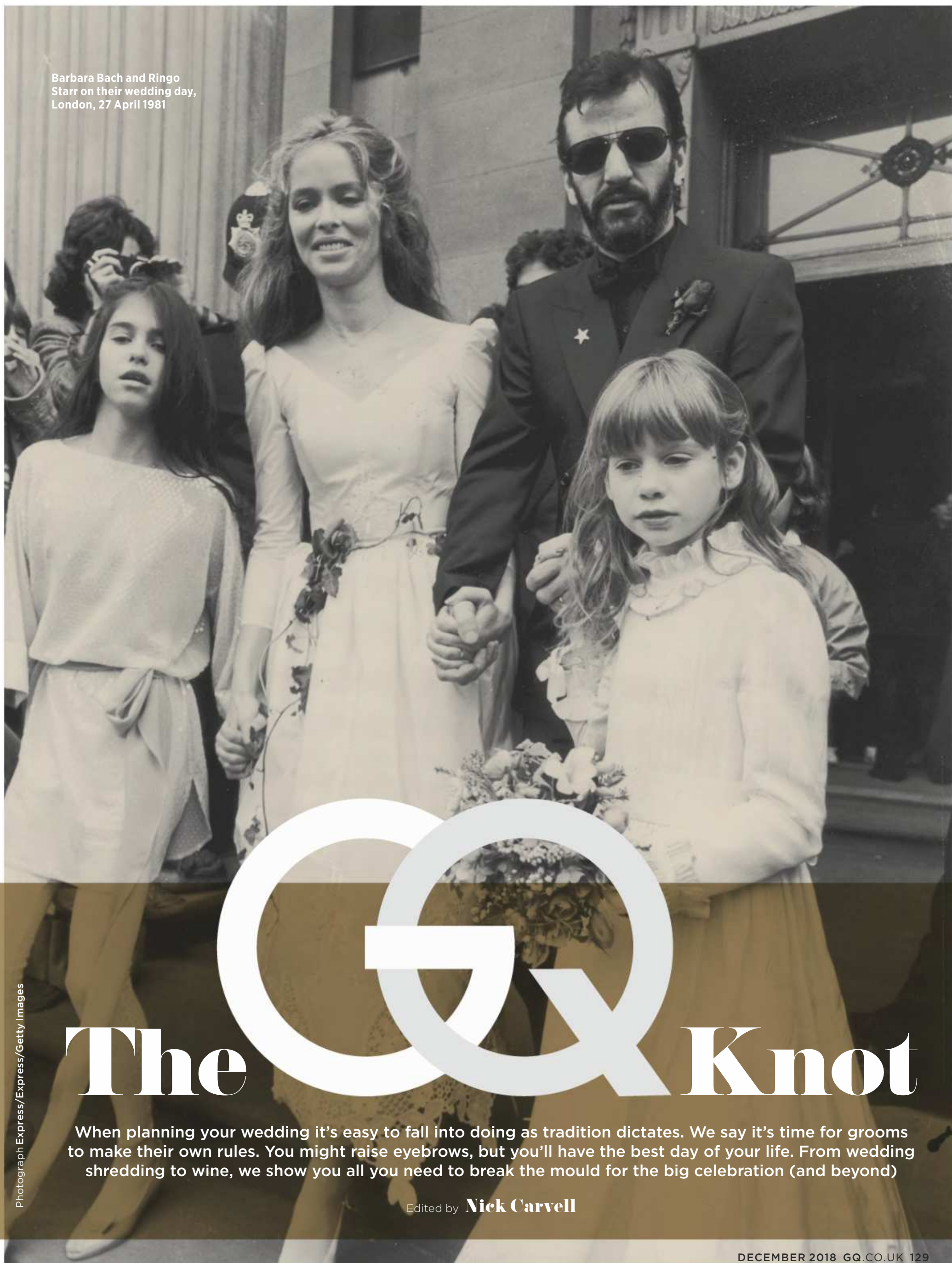
V A S H I

1 awkward first date
28 early morning taxis
5330 emojis
32 Kisses on the ear
43 matching Instagram Stories
11 art exhibitions
228 unashamed selfies
2 nervous dinners with parents
2 dating apps deleted
11 last-minute weekends away
0.5 games of Monopoly
8 festivals
8 mornings spent finding our tent
9 nicknames
1 nickname that stuck
2974 hands held
117 lie-ins
16 hypothetical kids' names

That's why I made this for you.



Barbara Bach and Ringo Starr on their wedding day, London, 27 April 1981



Photograph Express/Express/Getty Images

The GQ Knot

When planning your wedding it's easy to fall into doing as tradition dictates. We say it's time for grooms to make their own rules. You might raise eyebrows, but you'll have the best day of your life. From wedding shredding to wine, we show you all you need to break the mould for the big celebration (and beyond)

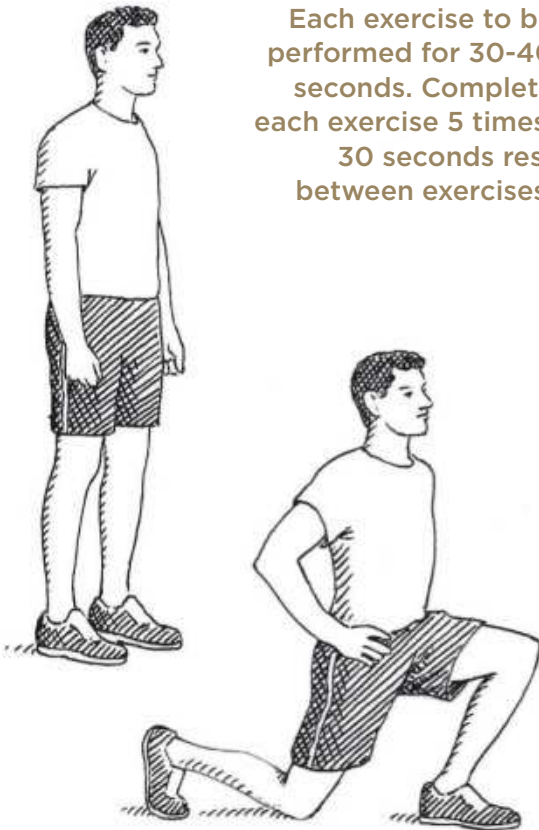
Edited by **Nick Carvell**

The ultimate suit workout

Whether you're tuxing up or going for some on-trend slouchy tailoring, personal trainer James Stirling breaks down the key moves you need to ensure you are in peak condition

Story by Nick Carvell

Each exercise to be performed for 30-40 seconds. Complete each exercise 5 times. 30 seconds rest between exercises.



Cardio and core

A mix of exercises that targets your mid-section for better fitting trousers and a love-handle-less honeymoon.

Diagonal Mountain Climbers

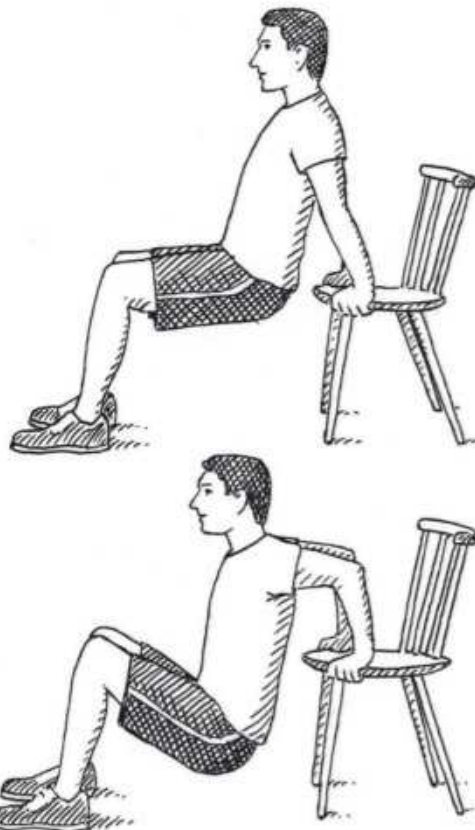
Start in the press-up position. Alternate between driving each knee to the opposite elbow with speed.

Gorilla Burpee

Similar to the traditional burpee, but in this movement your chest does not touch the floor and rather than return to the standing position, you hold a squat.

Jack Knife

Start flat on your back with arms and legs straight. Bring your legs and arms to meet above your body while keeping your back flat.



Upper body

Build arms and shoulders that will ensure your suit looks its best on the big day.

Triceps Dips (sofa or chair)

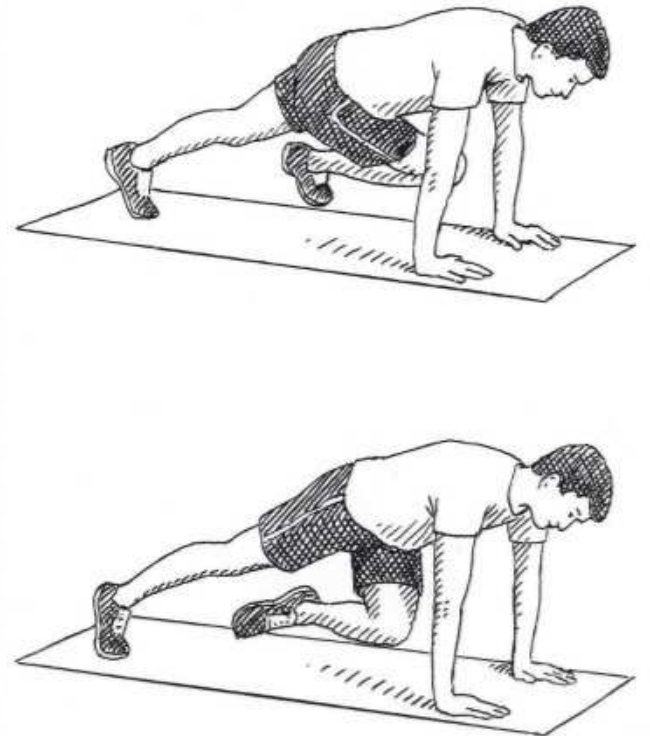
Place your hands on the back of a chair with your feet straight and your hips off the floor. Lower hips to the floor until your elbow is at 90 degrees. Then return to the start position.

Push-up

Place your hands to the side of your chest and hold the upwards plank position. Slowly lower your chest then return to the start position.

Shoulder Taps

Holding the upwards plank position, slowly tap your hand to the opposing shoulder while keeping your core tight to prevent movement through the hips. Alternate the hands.



Lower body

A set that will firm up your legs (and backside) should you need to impress with any threshold carrying duties.

Lunge

Bring one leg forward and bend the knee to 90 degrees. Your back knee should lower but not touch the floor. Return to start by driving up from the front leg, alternate and repeat.

Jump Squat

Lower your body to the squat position and carry the movement upwards into a jump. Return to your squat and repeat.

Wall Sit

An isometric hold, place your back straight against the wall and lower your body into a squat position with a 90 degree bend at the knee. Head forward and hold the position.

Illustrations Nick Hardcastle James Stirling is a UK ambassador for Fitbit. Follow him on Instagram at @london_fitness_guy

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Special guest star

How to win at a winter wedding

Whether you are the groom or gunning for the best-dressed guest award, this season's suits are all about maximum texture for maximum impact

The dominance of sport and street brands has fostered a way-less buttoned up mood in fashion. Only a few years ago we were all dressing in slim black suits like extras from *Mad Men* – and now formerly casual items such as trainers, T-shirts and even hoodies can be legitimately worn to smarter events without raising an eyebrow. Liberating? Definitely. But as dress codes have broken down it's led to way more questions from men about what to wear in certain situations – especially weddings. What the hell constitutes smart-casual when you see it on an invitation these days?

As fashion flexes around us, one thing remains certain when it comes to big day dressing: a suit will always see you right whether you are a guest or the groom. However, this season's trend of high-textured tactile tailoring doesn't just add interest over a flatter fabric, but it really lends itself to slow-dance season.

That could be a dressed-down plush velvet burgundy tuxedo or a countryside-friendly soft wool suit with a speckle of grayscale threads throughout. However, perhaps the most important suit fabric of the season is corduroy. Dressed up as a dinner jacket (something we never knew we wanted until pitched by Polo Ralph Lauren this season) or as a more laid-back, soft-shouldered navy suit that would make Wes Anderson jealous, this material has never looked as sleek as it does right now.

Our advice with all three for winter? Swap the shirt and tie for a fine-gauge black roll-neck – a look that's casual, smart and crucially so cool that you'll give off the air of a French film director without having to try too hard.

What the hell is 'smart casual' these days?

Blazer, £2840. Trousers, £680. Both by **Berluti**. Berluti.com. Jumper, £195 by **Pringle Of Scotland**. pringleofscotland.com. Boots by **Russell & Bromley**, £275. russellandbromley.co.uk

+ Three super-tactile top halves



1903 DB suit by **Tiger of Sweden**, £698.
tigerofsweden.com



Polo Corduroy Tuxedo Jacket by **Polo Ralph Lauren**, £495. ralphlauren.co.uk



Navy cotton corduroy suit by **Drake's**, £995. drakes.com



A new generation of quality keg wine could be the answer to your hospitality conundrums

Drink it in

In defence of non-bottled wine

When it comes to wedding vino, it's time to think inside the box...

Every groom has that one thing they are excited to prep for the big day. For some that's writing the perfect speech, for others that's buying the best suit of his life – for me, it is the wine. After my fiancé and I booked a corkage-free venue, I started to think about how I could serve the wine I wanted to our guests more informally without the fuss of white-gloved waiters. Carafes that people could help themselves to seemed an obvious solution, but the idea of decanting case-upon-case into jugs seemed, frankly, a little bonkers, and not environmentally friendly. The solution seemed to be to skip the middle man and go straight for the keg – the only problem being there is no etiquette guide to having a keg at your wedding. I contacted a couple of wedding planners and the response was they wouldn't recommend anything that wasn't in a bottle. There was no wiggle room at all: kegged or pouched wine at weddings is not “a thing”.

I know what you're thinking. However, the stereotype of cheap, teeth-tinglingly boxed chardonnay is a hangover from the Seventies. Over the past decade, an increasing number of reputable wine labels have seen the advantages of packaging damn good wine in something other than glass.

‘Being sniffy about boxed wine is behind the curve’

“We are still the only Michelin-starred restaurant to have bag-in-box wine on our carte du vin,” says Trevor Gulliver, CEO and co-founder of St John. It sources and stock a red, white and rosé by the box, served at cool London eateries such as The Marksman and Black Axe Mangal. “You actually get better – and more – wine for your money.”

“If a person is sniffy about boxed wine, they're certainly a bit behind the curve,” says Tom Craven, founder of bag and keg-focused Vinnaturo, which specialises in biodynamic wines favouring low-intervention practices that avoid chemicals in the vineyard. This means it offers on-trend options such as a skin-contact organic orange Trebbiano. “Bagged wine is better for the environment. Our kegs are made from recycled plastic and are themselves fully recyclable, plus you need to recycle less of them – one keg is equivalent to 27 wine bottles.”

But the question remains, how do you make non-bottled wine work at a wedding?

“If you do want wait staff to top-up glasses then this can be done using carafes, filled behind-the-scenes,” says Gulliver.

When it comes to choosing your wedding wine, ask yourself: what is commitment to a bottle actually bringing to the table?

+ Three of the best bottle-free wines

White:

St John Blanc (13%)

Like the best bits of a sauvignon blanc, chardonnay and riesling combined. £36 for 3 litres. stjohnrestaurant.com

Orange:

Vinnaturo #6 Trebbiano Skin Contact (12%)

If you like cider, you'll love this. Rich and appley. £30 for 1.5 litres. vinnaturo.com

Red:

Sfuso Nero D'Avola (13%)

A full-bodied organic Sicilian, with juicy splashes of mulberries and cherries. £22.49 for 3 litres. sfusowine.com

+ Hold the liquor

Celebrating need not involve a sore head. We asked two of London's most stylish members' clubs to concoct some superbly idiosyncratic non-alcoholic cocktails

Love Is The Drug by The Curtain

“This drink is long, refreshing and sophisticated. The danger with non-alcoholic cocktails is that they can be too sweet and guests can't face more than one, so we made sure that this is a sipper you can keep coming back to.” Liam O'Neill, head bartender at Green Room at The Curtain.



Ingredients:

20ml apricot juice
1 tsp London Turmeric Honey
25ml lime juice
pinch of salt
50ml soda water

Garnish: toasted bay leaf

Method:

Shake the apricot, honey, lime and salt over ice, then strain over cubed ice, top with soda and garnish with toasted bay leaf.

The Curtain, 45 Curtain Rd, London EC2A 3PT. thecurtain.com

Aloe Vera And Coconut Punch by Soho House

“This punch is a great healthy option instead of your more traditional non-alcoholic celebration drinks, or soft drinks and sugary juices. It's easy to prepare so you can batch it up. Simply pour and serve.” Tom Kerr, drinking director of the Soho House & Co.



Ingredients:

100ml tea blend (see: Method)
15ml lemon juice
20ml honey water (see: method)
50 ml aloe vera juice
Garnish: dehydrated orange, mint sprig & edible flower

Method:

For tea blend, brew 20g of coconut &

blueberry tea in 100ml cold water and 200ml boiling water for 3 minutes. To make a batch of honey water, add 1 to 2 tablespoons of honey to 240ml hot (not boiling) water. When all elements are cool, mix together all ingredients in above quantity and serve over cubed ice in a wine glass.

White City House, Television Centre, 101 Wood Lane, London W1. whitecityhouse.com



Three alternatives to wedding cake

These sublime substitutes give traditional tiered marzipan a run for its money...



Croquembouche

Lily Vanilli's tower of profiteroles not only looks amazing, but with a choice of custards including amaretti and mocha, it tastes incredible too.
From £6 per portion.
lilyvanilli.com



Tiered Pork Pies

Give something savoury pre-dancing. Bray's Cottage offers its pies stacked four tiers high in a variety of flavours.

Tiers from £55 for 20 portions to £175 for 75 portions.
perfectpie.co.uk



Wedding Cheese Cake

How about a stack of the finest dairy offerings? Mayfair cheesemongers Paxton & Whitfield can help.

From £48 to £475.
paxtonandwhitfield.co.uk

Food for thought

Fantastic feasts and where to find them

Your banquet should be a showpiece, so take inspiration from London's top restaurants. We asked three men behind exciting eateries to compile their perfect wedding menus



1

British Pub by Michael Davies of The Camberwell Arms

"Starting with my grandma's recipe for cured salmon, then the earthiness of Jerusalem artichokes and hazelnuts paired with rich burrata, and culminating in smoked ham and tarte tatin. Beautiful ingredients, cooked simply with understated glamour."



Canapé

Cured salmon, rye crispbread, horseradish and pickled cucumber

Starter

Jerusalem Artichoke, burrata and hazelnuts

Main

Smoked glazed ham, dauphinoise, pickled red cabbage, heritage carrots, watercress and sweet mustard

Dessert

Tarte tatin, vanilla ice cream and crème fraîche

Wine

White: Vorgeshmak, 2016, Austria, MA Arndorfer. Red: Rayos Uva, 2016, Rioja, Spain, Olivier Riviere

The Camberwell Arms, 65 Camberwell Church St, London SE5 8TR.
thecamberwellarms.co.uk



2

Indian inspired by Karam Sethi of Gymkhana

"Weddings are all about indulgence and celebration. Gymkhana's muntjac deer biryani is perfect for family-style feasting, while the masala chicken skins and banana and yoghurt soft serve kulfi showcase classic Indian flavours with a twist."



Canapé

Brigadiers masala chicken skins

Starter

Trishna Aloo Tokri chaat (combines texture, sweetness, sourness, heat, cooling, saltiness and crunch)

Main Course

Gymkhana Muntjac Biryani (deer cooked with a pastry lid that's cut away to release the spiced aromas of the rice)

Desert

Banana and yoghurt kulfi (Indian style banoffee pudding with Indian old monk rum jelly)

Wine

Ten Minutes By Tractor Estate pinot noir Mornington Peninsular 2015

Gymkhana, Albemarle St, London W1S 4JH.
gymkhanalondon.com



3

Plant based by Damian Clisby at Petersham Nurseries

"Not only is the menu full of colour, textures and, most of all, packed with flavour but – with ingredients such as sage, pumpkins, celeriac and girolles – it's a real celebration of the winter season. It feels indulgent, though healthy."



Canapé

Fried polenta, hazelnuts and sage

Sharing starters

Varieties of pumpkins with pickled girolle mushrooms and buckwheat

Main course

Wood fired celeriac, sage and capers, fennel, radicchio and pomegranate salad

Dessert

Chia seed, blackberry and viola cupcakes, with coconut yoghurt (as a large tiered cake)

Wine

Il Castello, Gavi DOCG, castello di Tassarolo 2016

Petersham Nurseries, Floral Court, Covent Garden, London, WC2E 9FB.
petershamnurseries.com



The big question

Planning to get down on one knee? Make it personal

If you're plotting a proposal, you might feel pressure to put on a huge social media show. However, we suggest you try something a little more intimate. Choosing the ring is a great place to start...

Story by **Nick Carvell**



From top: Crossover Side Stone Diamond Engagement Ring, £4,600.
Princess Halo Diamond Engagement Ring, £6,800. Both by **VASHI**.



Left: Handwritten customer messages at VASHI, 46 Piccadilly, London. Main: VASHI, The Wonder Room at Selfridges



Just a little something to share on Instagram while sipping Champagne at the VASHI diamond bar

Social media is great for a whole host of things: keeping in contact with friends on the other side of the world, getting the inside scoop on the workout routines of people you admire, venting political frustration into the collective scream that is Twitter. However, one thing it has also been responsible for is making the already stressful act of proposing into something laced with added – and, might I add, unnecessary – pressure. Thanks to endless news stories about epic proposals captured for posterity and posted to YouTube, sometimes it feels like the default proposal these days is something totally over the top involving you tuxed-up and sweeping in on a cherry picker over a choreographed cast dancing to his or her favourite Disney song – and if you're not doing this, well, how can you possibly expect a yes?

This is, of course, nonsense. A yes isn't dependant on the extravagance or viral potential of your proposal (if it is, we suggest some serious couple-focused conversations). What people seem to have forgotten is that the point of a proposal like this shouldn't be to show off, but to demonstrate your love. If a huge public event is something your potential partner will like, absolutely go for it – but don't forget that something more intimate can but just as (if not more) meaningful.

I am not, however, suggesting you propose using your last Hula Hoop at your local on a Friday night: low key does not mean low

effort. I am talking about something that's still special, but just for the two of you. For example, a not-at-all-staged impromptu trip VASHI's store in The Wonder Room at Selfridges in London. There you and your partner can not only design a perfect, personalised engagement ring with expert help from the diamond specialist's team of highly trained professionals, but you will also be able to take

home your own Love Story, a specially-made box containing a memento of photographs captured during your morning of jewellery making, weaved together with photos you provide in advance that document your journey from independent to engaged. Just a little something to share on Instagram while sipping Champagne at the VASHI diamond bar. And not a flashmob in sight.



French Cut Split Shank Diamond Engagement Ring, £10,600. By **VASHI**.



▲ **1st anniversary: Cotton**

With cotton, you could ask for almost any clothing item you want. But we say go for something that, while extravagant, still allows itself to be indulged in every day – and that's the kind of wear-forever chambray shirts Brunello Cucinelli has made its signature. Denim-effect cotton shirt by Brunello Cucinelli, £580. brunellocucinelli.com

Golden years

The anniversary gifts to ask for

Now you are married you have got decades of excellent anniversary presents to look forward to. Here's what we think you should subtly suggest to your other half over the first five years...



◀ **4th anniversary: Electrical appliances**

Unless you're particularly into fruit, flip the script and go for the modern option: electrical appliances. Less romantic? Perhaps. But in our opinion being able to make your partner a perfect cortado on a Sunday morning is the basis for a long-lasting marriage.

Barista Touch coffee machine by Sage, £999. At johnlewis.com



◀ **2nd anniversary: Paper**

You might still be paying off your wedding bill, but the selection of upcoming artists available through Partnership Editions proves that great pieces need not cost the earth. We suggest one of Alexa Coe's beautiful, evocative sketches of bodies in motion.

Blue and White Nude 8 (2018) by Alexa Coe, £480. partnershipeditions.com

3rd anniversary: Leather ▶

Smoky, earthy leather notes are trending hard with big names on the scent scene right now. Trust us, fragrances containing them will be as timeless as Marlon Brando's iconic biker jacket in *The Wild One*. Here's three of our favourites...

Bronze Wood & Leather by Jo Malone London, £75 for 50ml. jomalone.co.uk. Ombré Leather by Tom Ford, £82 for 50ml. tomford.co.uk. Cuir Obscur by Byredo, £160 for 100ml. At harrods.com



◀ **5th anniversary: Wood**

Get away from the city for your anniversary and try out the new Piglet Cabins at Soho Farmhouse. Kitted out with an emperor bed and rainforest shower, these rustic pods are lined in wood – so totally count as a fifth anniversary present. Honest.

Prices start from £245 for non-members, £170 for members per night. sohofarmhouse.com



Why wedding lingerie isn't just for girls

Because you can't wear that slick suit on your first night together



The great thing about weddings is they're a carte blanche to invest in little luxuries. While some of these are completely pointless (spoiler: no-one cares about sugared almonds), others are totally justifiable. Take the idea of something nice to wear in the honeymoon suite. Wedding lingerie is often pitched to brides, but a male equivalent is notably absent. However, that doesn't give you a free pass to wear your ratty old boxers – if there is ever a time for crisp new briefs or pyjamas, your first night together is it. Just make them suitably special. "We can monogram initials and will also take private commissions if a groom wants a unique print," says Molly Goddard, co-founder of sleepwear label Desmond & Dempsey, (desmondanddempsey.com). Put some thought in and they'll be something you can both appreciate every night – the self-gift that keeps on giving.



V A S H I

14 flowers posted
92 airport coffees
184 airport sugars
182 excited hours in the sky
182 lonely hours in the sky
3 voice message drafts
4 surprise visits
2 time zones mastered
17 borders crossed
8,626 text messages
8 text arguments
276 very, very long goodbyes
43 restless nights waiting
913 video calls
76 connections dropped
5 shared Spotify playlists
32 messages hidden in notebooks
48 conversations about the future

That's why I made this for you.



LIFE'S MEMORABLE MOMENTS
MUST BE MOËT & CHANDON

Over 18s only. Please drink responsibly. - www.moët.com drinkaware.co.uk
for the facts



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MOËT & CHANDON
CHAMPAGNE
★

+ Follow Brydon and Coogan to **The Yorke Arms** p.141 Nightlife and highlife in **Hackney** p.144 **'Goodbye, my local'** (James Blunt buys a gastropub) p.145



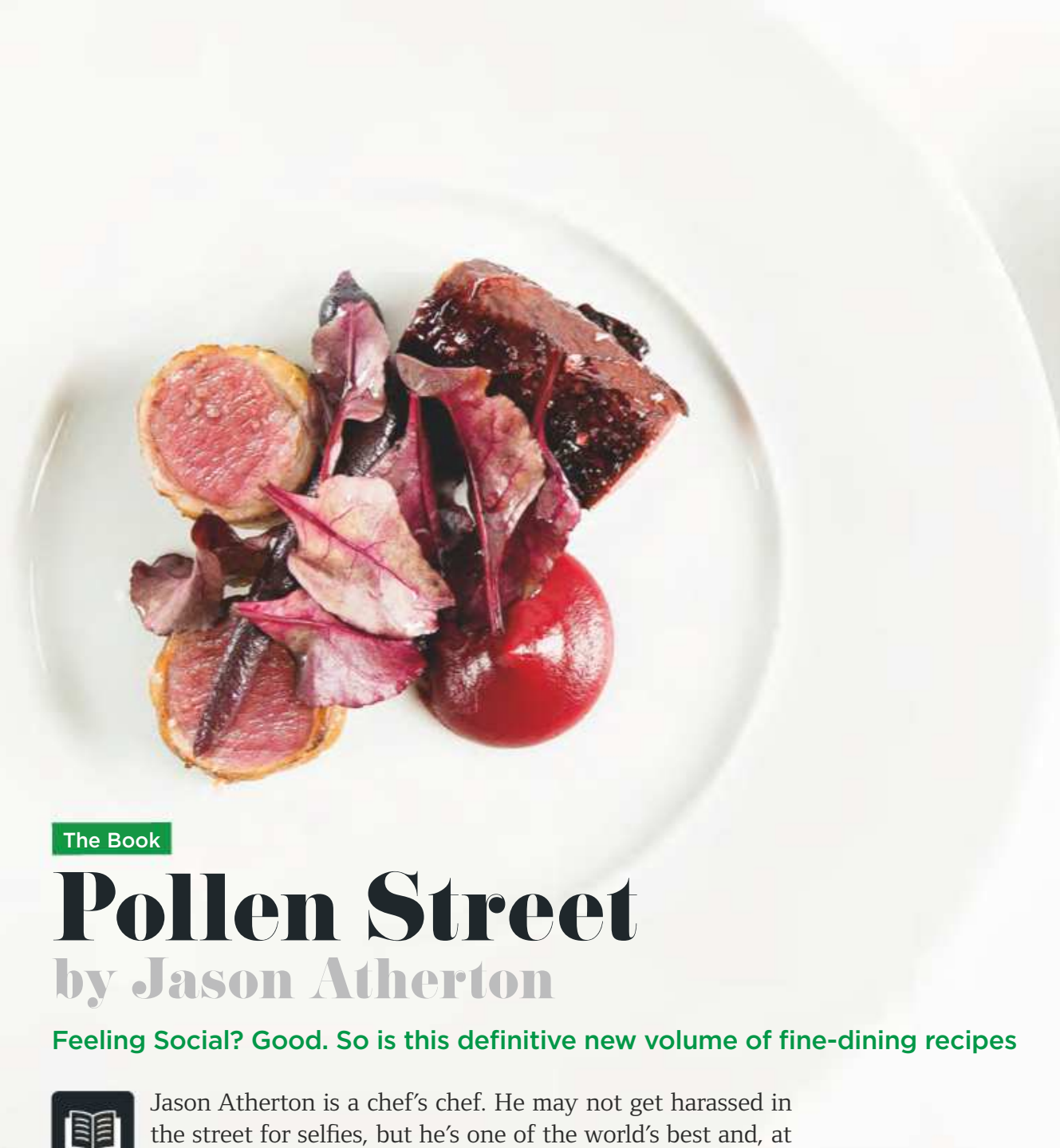
Eighteen hours a day, seven days a week, for eight years: Jason Atherton condenses the first 1,000 hours of Pollen Street Social into just one book – p.140

Photograph Perou Grooming Patrick Forini

GQ Taste

Uncovering the art of comestible luxury one mouthful at a time

Edited by **Bill Prince & Paul Henderson**



'I want people to know about my butchers,' says Jason Atherton, hence (from left) his lamb loin, lamb fillet and lamb hotpot dishes

the food coming out of the kitchen, that he's actually "tough as nails" (his words). "Even if I'm only 5'8" and 47 years old, I can still do these hours. It's just a flick of a switch."

His determination has certainly paid off professionally, but he was also very keen to recognise the contributions of every person who makes the restaurant what it is. "The book isn't about Jason Atherton," he says. "It's about Pollen Street Social and all the amazing suppliers I work with. We're in Mayfair, which is beautiful, but there aren't sea bass swimming down a river outside and I want people to know about my amazing fishermen, farmers and butchers. There's one picture of my forager hanging off a cliff, which shows exactly what goes into each dish. So the customer is sat in the restaurant with beautiful wine and good service, but that's where it came from, off a cliff in Cornwall."

So what are Atherton's hopes for the future, when he can't do these punishing hours any more or spend his days flying to Asia and back again on a regular basis? "In 20 or 30 years I'll hopefully be sat in my Tuscan villa somewhere, drinking wine with my wife and children, reading *The Good Food Guide*. It means a lot to me that they will see my name with a 9/10 next to Pierre Koffmann, Sat Bains and Marco Pierre White. You want to inspire, you know what I mean?"

It's hard to imagine Atherton with his feet up anywhere, but he'll sure as hell deserve the break. **Cass Farrar**

The Book

Pollen Street

by Jason Atherton

Feeling Social? Good. So is this definitive new volume of fine-dining recipes



Jason Atherton is a chef's chef. He may not get harassed in the street for selfies, but he's one of the world's best and, at long last, there's a book to celebrate his flagship London restaurant. Opened in 2011, Pollen Street Social is a heavyweight in the food world, earning a Michelin star within six months of opening. It was a gamble when he began and his departure from working for Gordon Ramsay at Maze is the stuff of legend.

"I'd done Maze for 12 years," he says now. "I just knew it one night: 'I'm doing my own restaurant.' I didn't know how or where or who we'd get the money from, but I knew it was the right time." Ramsay didn't take the news terribly well and the two haven't spoken since, but Atherton's star was clearly set to shine in its own right.

Since then, Atherton has opened restaurants across the globe, from Shanghai to New York to Dubai, but Pollen Street Social is his "baby", and he admits that the process of writing a book about the place is a big deal. "Not for everyone, but for me it's huge. Your first ever fine-dining cookbook is to show people that the 18 hours a day, seven days a week that they have worked over the past eight years has been worth it. And it really is stunning."

Atherton describes himself as "very relaxed", but it's obvious from his attention to detail (he gets someone to change a light bulb as we chat so it's done before service starts), not to mention the beauty of



● Pollen Street by Jason Atherton (Absolute Press, £50) is out on 15 November.

The Bottle

La Bota 71 De Manzanilla



Equipo Navazos is the joint project of a winemaker and, unusually, a criminologist. Named sequentially, the La Bota series is made from individual barrels chosen from different wineries, resulting in a creative, vivid take on sherry. La Bota 71 is a manzanilla, but unfiltered, unfinned and unlike any you've had before. Harry Lobek, owner of the London Shell Co, pairs the Equipo Navazos wines with his seafood menu. "They are the most exciting wines I have tasted in my life. There is an intense depth of flavour that makes them unique," he says. "Savoury, saline flavours such as La Bota 71's work well with sweet meats such as crab and the finish is so long you can still taste it next week." With such expert approval, it would be a crime not to try Equipo Navazos for yourself. Amy Matthews

● £34. At thesampler.co.uk



The Restaurant

The Yorke Arms, Yorkshire

After 20 years, Frances Atkins' Michelin-starred kitchen is still worth the trip



After 20 years at The Yorke Arms, chef/owner Frances Atkins had had enough. She'd had enough of being a hotelier, enough of being a businesswoman, enough of visitors quoting lines from *The Trip* (the Steve Coogan/Rob Brydon TV show filmed here in 2010), enough, as she puts it, "of the boring stuff that kept me away from the part I love: cooking". So when her husband and partner, Bill, announced he was retiring last year, Atkins decided to sell the 18th-century coaching house and move on. At least, that was the plan, until entrepreneur Jonathan Turner bought The Yorke Arms and convinced her to stay on in the kitchen, developing the Michelin-star menu (she was the first female chef in the UK to win one, in 2003). "It was the perfect solution," Atkins says, over afternoon tea and homemade cakes in the tranquil setting of the North Yorkshire Dales. "I love it here. I love working with the local produce and I love cooking for people. Even the ones that only come because of *The Trip*."

With the director Michael Winterbottom a regular (as is Alan Bennett), it's no surprise The Yorke Arms was one of *The Trip*'s first-series destinations. And although Atkins still recalls having to cook 24 soufflés for the filming, she admits that the show didn't do any harm when it came to bookings or filling the 18 individually decorated suites and bedrooms.

And yet, in spite of the celebrity endorsement, the truth is that Atkins' cooking is the star attraction. Her five- and eight-course tasting menus are subtle, inspired and use almost exclusively local ingredients (including some from the immaculate kitchen garden). For a more informal experience, there's also an à la carte (but no less delicious) selection in the Little Dining Room. Oh, one small thing, if you do enjoy a pre- or post-dinner drink at the bar, please don't do as Coogan and Brydon did and sing along to "The Winner Takes It All". They've all heard that one. **PH**

● Ramsgill-in-Nidderdale, Pateley Bridge, Yorkshire HG3 5RL. 01423 755243. theyorkearms.co.uk

Photograph XXXXXXXXXXXXX

Like Brydon and Coogan, the truffled cauliflower makes an impression

Small Bites

+ Where we've been eating this month...



Wiltons

One of London's oldest restaurants remains a noble and unapologetic slice of quintessential Britishness, where you're always guaranteed a warm "good morning".

Standout dish

Sika deer with pumpkin, cavolo nero and orange

55 Jermyn Street, London SW1. 020 7629 9955. wiltons.co.uk



Black Radish

Modern British fine dining couldn't be simpler at this Wimbledon highlight, with three (changing) starters/mains, or a five-course set menu.

Standout dish

Monkfish with roast chicken juices, octopus and corn

28 The Ridgeway, London SW19. 020 8617 3960. blackradishsw19.com



Scarlett Green

The ninth Aussie restaurant from the Daisy Green Collection, this colourful new Soho site serves laid-back brunch, salads, steaks and sharing plates, plus Vegemite doughnuts.

Standout dish

Chicken parmigiana with twice-cooked duck-fat fries

4 Noel Street, London W1. 020 3653 2010. daisygreenfood.com



Chef Niall Keating has made Whatley Manor a worldly local favourite

The Hotel

Whatley Manor, Wiltshire

Your next Cotswolds weekend just got a bit tasty



As is their wont, the Swiss owners of this country house hotel have been quietly getting on with perfecting what is already a pretty unassailable weekend retreat. Already fortified with 12 acres of immaculately landscaped gardens and a large spa (complete with *de rigueur* indoor/outdoor pool and Natura Bissé bubble suite), they've more recently set to work on its food. Sat Bains alumnus Niall Keating has been installed in the kitchen, where he commands an impressively polyglot brigade who are fluent in world flavours harnessed to locally sourced produce. They've renovated the manor's one off note – an Alpine-themed brasserie – into an easy-eating all-day dining room that's clearly a hit with locals. And they've created The Green Room: an informal foodie hub for 24 seated around a horseshoe-shaped bar, dedicated to a regular series of one-off guest menus. Rooms, meanwhile, are classy rather than quaint, assembling a socially sophisticated vibe that doubles down on discreetly done service. Not to be missed. **BP**

● Easton Grey, Malmesbury, Wiltshire SN16 ORB. 01666 822888. whatleymanor.com



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2017	BSME Editor Of The Year	2010	Amnesty International Media Award
2017	Lovie Best Website For Lifestyle	2010	One World Media Press Award
2017	Digiday Publishing Awards Europe Best Use Of Facebook Live	2010	The Maggies Magazine Cover Of The Year
2017	Digiday Publishing Awards Europe Best Branded Content Program	2010	P&G Awards Best Styling (GQ Style)
2017	PPA Writer Of The Year	2009	PPA Writer Of The Year
2017	AOP Audience Development Team Of The Year	2008	BSME Editor Of The Year
2017	CNI Best Brand Financial Performance In Native Advertising	2007	BSME Magazine Of The Year
2017	CNI Best Native Campaign Of The Year	2007	BSME Brand Building Initiative Of The Year
2016	BSME Editor Of The Year	2007	MDA/MJA Press Gazette Awards Best Cover
2016	Digiday Awards Europe Video Team Of The Year	2007	P&G Awards Best Styling (GQ Style)
2016	Shots Awards Brand Entertainment Of The Year - Series	2006	P&G Awards Best Grooming Editor (GQ Style)
2016	Ciclope Festival Finalist, Best Direction	2006	P&G Awards Best Styling (GQ Style)
2016	Lovie Long Form Or Series Video First Place	2006	MDA/MJA Press Gazette Awards Interviewer Of The Year
2016	Lovie Long Form Or Series Video People's Choice	2006	MDA/MJA Press Gazette Awards Best Designed Consumer Magazine
2015	DMA Men's Lifestyle Magazine Of The Year	2006	MDA/MJA Press Gazette Awards Subbing Team Of The Year
2015	FMJA Stylist Of The Year (GQ Style)	2006	PPA Writer Of The Year
2014	BSME Digital Art Director Of The Year	2005	PPA Writer Of The Year
2014	DMA Designer Of The Year	2005	Magazine Design Awards Best Cover
2014	TCADP Media Award	2004	Association Of Online Publishers Awards Best Website
2014	FPA Feature Of The Year	2004	BSME Magazine Of The Year
2014	FPA Journalist Of The Year	2003	PPA Writer Of The Year
2014	Amnesty International Media Award	2002	BSME Magazine Of The Year
2014	PPA Editor Of The Year	2002	PPA Writer Of The Year
2014	FMJA Online Fashion Journalist Of The Year	2001	BSME Magazine Of The Year
2013	EICA Media Commentator Of The Year	2001	PPA Designer Of The Year
2013	DMA Men's Lifestyle Magazine Of The Year	2001	Printing World Award
2013	BSME Editor Of The Year	2000	Total Design Award
2013	FMJA Outstanding Contribution To London Collections Men	2000	Jasmine Award Winner
2013	PPA Magazine Writer Of The Year	1999	Printing World Award
2012	Mark Boxer Award	1999	Jasmine Award Winner
2012	BSME Editor Of The Year	1999	PPA Designer Of The Year
2012	DMA Lifestyle Magazine Of The Year	1995	Ace Press Award Circulation
2012	Help For Heroes Outstanding Contribution	1995	Ace Press Award Promotion
2012	Px3 Prix De La Photographie Paris Gold Medal	1995	PPA Columnist Of The Year
2011	Foreign Press Association Media Awards, Sports	1994	PPA Publisher Of The Year
2011	Amnesty International Media Award	1991	British Press Circulation Award Best Promotion Of A Consumer Magazine



A Cola Old Fashioned.
(Below from top)
Espresso Martini, the
Passionate Haig and
the Haig Club Orange
wedge tonic

Haig club

Mix up your cocktail routine

Haig Club Clubman is the versatile whisky that could be the Swiss Army knife of your cocktail cabinet



When it comes to fixing yourself a cocktail, or even placing your regular bar order, it's easy to fall into the dull routine of drinking the same old thing over and over again. That's until a whisky like Haig Club Clubman comes along with the versatility and taste to inspire you to shake things up. Created in partnership with David Beckham, Haig Club is the Single Grain Scotch Whisky that you'll have recognised behind all your favourite bars thanks to its distinctive square blue bottle with copper detailing.

The eye-catching bottles aren't the only way it's been causing a stir in the drinks industry. The proof is in the drinking, and the Haig Club Clubman has proved to be a particular game-changer. It is matured exclusively in American oak casks that have previously been used to hold bourbon, which means the Scotch interacts with the vanilla, butterscotch and sweet toffee notes found in the casks to produce a beautifully balanced whisky which lends itself perfectly to experimentation.

Where that leads is up to you. It could mean adding cola along with a little sweet vermouth to your Old Fashioned, which will enhance the caramel flavours of the cola and the vanilla flavours of Clubman for a modern twist on the classic *Mad Men* cocktail. On the other hand, it could mean switching out the vodka in your Espresso Martini for Clubman so that you add the butterscotch sweetness of the whisky to the nutty coffee notes. That particular cocktail, the Clubman Espresso Martini, comes highly recommended by us after going down easily at this year's GQ Men Of The Year Awards. For a fruitier alternative,



you could mix yourself a Passionate Haig – made with passion fruit syrup, lemon juice and Clubman and a slice of passion fruit as garnish – which has an easy-going tropical taste that will transport you to the beaches of Brazil, at least in your mind if sadly not literally. For a more subtle but still fruity option, the H.O.T. (Haig Club, Orange Wedge, Tonic) – made with Haig Club Clubman, tonic water and a slice of orange wedge – proves that in the right drink Scotch can be crisp and invigorating. It's a great option instead of just having gin with tonic and it makes an ideal alternative to an Old Fashioned if you're on the market for a longer drink.

These are a few of our serving suggestions, but the truth is there are endless ways to drink Haig Club Clubman. It's a Scotch that reminds you that when you make your own drinks, you also get to make your own rules. So dive in, make a splash and remember: the real fun is in mixing things up for yourself.

LEARN MORE ABOUT HAIG CLUBMAN AT
HAIGCLUB.COM



The Club

Winter? What winter?
Things are hotting up in
Night Tales' paradise garden

Night Tales, London

Hit the 'tropics' in Hackney's new clubland (yes, it's got a roof)



Spread across two 150-square-metre railway arches and 370 square metres of garden, with palm trees, a ten-metre waterfall and swinging day beds, Hackney Central's new 300-capacity club Night Tales feels like an escape to a boutique beach festival. If only...

Won't it be cold? Nope, leave your coats at home. A roof has been installed for winter, with electric heaters spread across the space for warmth.

What's its beat? From Ghanaian highlife to Scottish techno, Night Tales keeps its DJ roster as varied as its international clientele.

Can I book a space? The garden day beds seat up to 12 and dance floor booths up to ten; each require a deposit of £20 per head. With free entry, queue jump, complimentary prosecco and table service, it's well worth it.

What smells so good? That would be resident pop-ups Fat Baby and Sons Of Slice, serving charcoal-grilled chicken skewers and truffle pizza. **Eleanor Halls**

● 6pm-3am, 14
Bohemia Place,
Mare Street, London
E8. 020 7684 5398.
nighttales.co.uk

The Roundup

+ Small plates making big waves

Three expansions in London's Coal Drops Yard

Casa Pastor

Coal Drops Yard, London N1.
tacoselpastor.co.uk



The setup: King's Cross' new shopping and food district, designed by Heatherwick Studio, is home to Casa Pastor, the new sister site to El Pastor taqueria, whose queues still snake into Borough Market.

Eat this: There's a Baja California-influenced *mariscos* (seafood) menu, including oysters served with worm salt and mezcal.

Drink this: Dive into sharing cocktails, such as the Flaming Tequilero, or the epic tequila list.

Barrafina

Coal Drops Yard, London N1.
barrafina.co.uk



The setup: The fourth Barrafina is the first of the Spanish restaurants to serve a menu created wholly by executive chef Angel Zapata Martin.

Eat this: The Agnei Iberico is a must: this Pyrenean lamb, sourced from a small-scale producer, is slightly older, so it's complex in flavour and marbled with delicious fat.

Drink this: Browse the specials with a Hart Bros manzanilla sherry and a banderilla to hand before moving on to the fine wines.

Coal Office

2 Bagley Walk, London N1.
coaloffice.com



The setup: Jerusalem-born chef Assaf Granit (The Palomar; The Barbary) and designer Tom Dixon have created a stylish restaurant, bar, outdoor terrace and bakery in a newly polished brick warehouse.

Eat this: Taking you on a journey down the Silk Road, the menu features contemporary Middle Eastern and Mediterranean dishes made for sharing, family-style.

Drink this: The sparkling house wine, Nyetimber, hails from West Hampshire and Sussex. **Jennifer Brady**

The Bar

The Drop, London

Fine dining? In King's Cross, fine wining is where it's at



The previously grubby King's Cross has regenerated into a glossy architect's sketch brought to life.

Wine's recent transformation has been similarly dramatic, pulled away from starched tablecloths and leatherbound lists by the scruff of its neck and given new life in pop-up bars, curated car-boot sales and East End raves. Sam and James Hart's new wine bar, The Drop, is set to celebrate this combined renaissance in the newest and most interesting part of King's Cross, the Heatherwick-designed Coal Drops Yard. The Hart brothers are fixtures of the London hospitality scene, having made their name with the tapas-luxe Barrafina group and Quo Vadis restaurant and club, but this is their first wine-focused opening and they've brought in someone with an experienced nose to the ground: Aimee Hartley (*below*).

Hartley is an established figure of the new London wine scene. Her plans for The Drop are clear and inspired by the Harts' legacy. "They've created these places that have this timelessness so that's how I've been thinking about The Drop, this idea of creating a list that's full of modern or future classics," she explains. What does this include? "It's predominantly old world, with a smattering of more obscure places – Slovenia, Greece – where there are very underrated regions of incredible winemakers, but ultimately we choose every wine for its deliciousness."

King's Cross may no longer be quite so rough, but Hartley's inspiration and exuberance ensures The Drop is certainly going to be a diamond. **AM**



● The Drop, Coal Drop Yard, London N1.
thedropwinebar.co.uk

Photograph: XXXXXXXXXX



TASTE

Sing it from the terraces, James Blunt's roasts score every Sunday

The Pub

The Fox & Pheasant, London

How James Blunt – yes, that James Blunt – made a former football pre-gamer the latest Chelsea gastropub



Not very long ago, despite being located on a smart Chelsea mews, The Fox & Pheasant was a sticky-tabled Greene King football pub (Stamford Bridge is just a two-minute stroll away). But it was also James Blunt's local, and when it went up for sale the singer pounced on the chance to become a pub landlord.

Eighteen months later, the sticky tables were long gone and SW10 had a new "country" pub. It's been meticulously restored to its 19th-century glory, from the original wood-panelled bars and open fires to the private dining room with the air of an officers' mess. The concrete "garden" is now a sunny restaurant, filled with climbing plants, soft green leather and slightly too many tables. But no matter: there's a glass roof that can be fully opened when the weather



● 1 Billing Road, London SW10. 020 7352 2943. thefoxandpheasant.com

permits and head chef Tony Bee's British menu makes up for the lack of elbow room.

Mainstays are the bite-sized buttermilk-fried guinea fowl, whose juicy crispiness goes beyond being just an upper-class KFC, plus a couple of all-day pub classics (including cod-cheek scampi and chips). Much of the rest evolves seasonally, so in the winter expect rib-stickers such as steaks, homemade pies and venison sausages served with interesting vegetables (fennel choucroute; braised lentils; wilted greens). It's all accompanied by an eclectic beer and cider menu spanning Gipsy Hill to Germany and a wine list that runs gleefully from a £22 Chilean merlot to a £220 magnum of Château Langoa Barton Bordeaux. And judging by how buzzy it was on a Tuesday evening, James Blunt's latest release is a definite hit. **JB**

The Product

Meet the coffee pod with a conscience



If you like your coffee served strong, dark and environmentally aware, you need Cru Kafe. Only organic and Fairtrade coffee is used in its Nespresso-compatible capsules, but even better is that the pods, made from aluminium, are 100 per cent recyclable. **PH**

● From £3.30 for ten. crukafe.com





BENTLEY



Challenging conventions, since 1919.

BentleyMotors.com/100Years

Bentayga V8 fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 18.1 (15.6); Extra Urban 31.4 (9.0); Combined 24.8 (11.4).
CO₂ Emissions 260 g/km. The name 'Bentley' and the 'B' in wings device are registered trademarks. © 2018 Bentley Motors Limited. Model shown: Bentayga V8.

EXTRAORDINARY SPIRIT

GENERATION B

Meet the mavericks
building on **Bentley's**
taste for adventure



Gentleman Drivers

100 years of
motoring glory



Rebel Chef
Cooking on fire with
Jackson Boxer

Torque Of The Town
Life on tour with the
new Continental GT

The Bentley Belle
How Katarina Kyvalova
is tearing up the track



BENTLEY



Defining grand touring, since 1919.

BentleyMotors.com/100Years

The new Continental GT fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 16.9 (16.7); Extra Urban 29.7 (9.5); Combined 23.2 (12.2).





EDITOR'S LETTER

Spirited performances

We swerve the ordinary this month, with chef, artist, racer and car

Our daily dining rituals – acts of preparing, eating and sharing – are something we've done a lot of thinking about over the course of putting this new supplement together. I remember being in New York a few years ago and running into writer Adam Gopnik – his book *The Table Comes First*, a philosophical take on our preoccupation with food, had just come out – and he kindly invited me to dinner. I remember in the cab heading to his apartment not knowing what the evening would bring. But Gopnik and his wife are expert curators of experience and around their simple but refined dinner table were writers, academics, a chef and a classical pianist who'd recently quit the day job to go



Above, from left: Arran Gregory, Jackson Boxer and Katarina Kyvalova join GQ and Bentley on the road

“full spiritual”. We each had different backgrounds, but were all there to listen, to create conversation and, of course, to eat well. That night stayed with me long after the hangover, not least for Gopnik's generosity, but also the spontaneity of it all. That idea of building relationships on a collective spirit felt thrilling and I always now remind myself to step outside of the ordinary, to lean into unknown experiences. For this supplement, we build on Bentley's own legacy of adventurous spirit and bring together the next generation of Bentley Boys (and Belles), all pioneers in their own right. So, please, pull up a chair and enjoy the ride.

Jonathan Heaf Editor,
GQ Extraordinary Spirit



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THE REBEL CHEF

Jackson Boxer

Introducing East London's new meat-first grill house and the hot young visionary who fuels its fires

Story by **Alfred Tong**

Photographs by **Fred MacGregor**

Is food art? Is the chef an artist? Is the kitchen the artist's studio? Of course not!" says Jackson Boxer, chef patron of Shoreditch's hottest restaurant (in more ways than one), St Leonards, and the equally revered Brunswick House in Vauxhall. "Everything we do is for our guests, not us. There's too much ego involved in thinking of the chef as an 'artist'. It's a tired trope."

Jackson Boxer
photographed
by **British GQ**
at **St Leonards**,
9 September

St Leonards was, after all, inspired by a drunken lunch with his friend, business partner and fellow chef, Andrew Clarke, at his mother, Kate Boxer's, farmhouse in West Sussex. It was the rough-hewn, elemental nature of this celebration with friends and family that informed the food and atmosphere of St Leonards. The meal consisted of big chunks of

meat on heat: a 60-day aged steak, a 4kg brill and a turbot seasoned with herbs torn from the garden, which was then lovingly bundled into his mother's 13th-century bread oven.

If you think that sounds like Boxer is championing a simpler way of preparing food, then you'd be right. But don't mistake that for not taking the business of creativity seriously. >>

>> “I revere craft and technique and artistic practice, but I find the true beauty in what I do comes from applying a dedicated professionalism to the daily act of cooking people’s food.”

St Leonards is nothing if not a place of punchy juxtapositions and deliberate contradictions. There’s the appearance of the founding duo for a start. Boxer is a raffish pretty boy

Inside the modern aluminium kitchen, gnarly, tattooed hands work their precise, culinary magic

with more than a little *Brideshead Revisited* about him, while Clarke is so hirsute, butch and inked the man is practically a Viking. Inside, a long roaring fire, which wouldn’t look out of place in a medieval castle, is festooned with grills, hooks and skillets. Here, prime wedges of meat await their tasty, smoky, slow-cooked fate.

Then there’s the raw bar, a monolithic block of marble and ice upon which sits the catch of the day. Inside the modern aluminium kitchen, gnarly, tattooed hands work their precise, culinary magic – a delicate touch with the freshest of daily ingredients. There is finesse without being clinical, big meat and delicate flavours, ancient and modern, all jamming as one.

Boxer believes his style could only have been refined and crafted in one particular city. “London’s ugliness and beauty have always been a point of reference,” he says. “For instance, Brunswick House, this beautiful, crumbling townhouse, is right next to the Nine Elms Estate, one of the ugliest modern developments. Or with St Leonards, you have this 18th-century church next to these ex-industrial spaces. The juxtapositions you find in London stimulate and feed one’s imagination.”

70 LEONARD STREET, LONDON EC2.
020 7739 1291. STLEONARDS.LONDON



THE BENTLEY BELLE

Katarina Kyvalova

Meet the woman breaking records and glass ceilings in vintage racing

Cut to the scene: a raucous bar in Edinburgh at three in the morning, just hours after The Flying Scotsman Rally, the longest vintage car rally in Britain. A little competitive ribbing is rife – it usually is between gentleman racers – except this time a glamorous blonde is among them, daredevil speed queen, Slovakian-born Katarina Kyvalova.

As the night wears on, the men issue a challenge. “They bet I couldn’t compete in a circuit race,” explains Kyvalova. Circuit racing is more dangerous and demanding than rally and requires an exacting technique; suffice to say, the challenge was accepted.

In terms of breaking records (and glass ceilings) Kyvalova has form. In 2014, she competed in the Benjafield’s 24 Hours at Portimao, Portugal, which was when Kyvalova came up with the idea of the Bentley Belles, the world’s first all-female vintage race team to compete in Bentleys. “I found three women who had experience with

Katarina Kyvalova
photographed for
British GQ at Proud
Farm, West Sussex,
9 September

prewar cars. We met for first time the night before the race!”

Kyvalova, who owns six vintage Bentleys, fell in love with the history of the victorious Bentley Boys, a group of gentleman racers who won Le Mans 24 Hours four times in a row from 1927 to 1930. The Bentley Belles, determined to pick up the torch, have now raced in the Mille Miglia, the Spa Six Hours, and last year competed at the Benjafield’s 500 at Ascari in Spain.

“People ask, ‘Why Bentley?’” she says. “Driving the prewar 4½ Litre is like trying to get a beast under control. Modern cars are more sophisticated, but there is a purity to the prewar Bentley, which enhances the thrill and the rush of the ride.”

On the subject of being a woman on the male-dominated race circuit, she is matter of fact. “At the end of the day, the car does not care whether you are a boy or a girl. We are all racers. And I find that the men like it; they are very helpful. Until, of course, you win...”

THE ART BEAST

Arran Gregory

How the call of the wild informed the fluid output of London's graphical wunderkind

Arran Gregory enjoys the kind of success that baffles the art world. Is his work graphic design, illustration or contemporary art? In truth, what makes him and his sculptures and illustrations of animals special is that they operate at the intersection of all three.

"I didn't study fine art so there's less constraints to my work," says Gregory when I visit him at his new studio in Clarksenwell. "I did graphic design at Chelsea College Of Arts and I think there's a visual immediacy to graphic design that connects with people."

His sculptures of bears, wolves and cats, some made of panels of mirrored glass, look like digitised 3-D animations come to life. There is a graphic, technological quality to them, while

at the same time the cats in particular remain undeniably "kawaii". They'd be equally happy in the doorway of a chic West London home as one of the cooler contemporary art fairs.

Gregory is the kind of artist who can collaborate with fashion brands such as Ralph Lauren's Denim & Supply, shirt brand Brutus and, of course, Swarovski. In fact, his first commission straight out of Chelsea was a gig designing skateboards for Coca-Cola. But at the same time, Gregory is currently preparing a show for next year's Venice Biennale, a series of virtual-reality works in which sculptures are connected to and can be controlled by social media.

In many ways his work is a thoughtful look at the relationship between man, beast and the shifting world we all must inhabit. "We see ourselves as different, but we're not. I think people relate to the works because everyone connects with wild animals. They highlight our primitive side."

Gregory believes that our beastly natures, particularly in the age of social media and technology, need to be examined. "Sculpture has a habit of making you press pause. The Venice work will be my view on our behaviour and relationship with technology. I want us to stop and think about the internet and it's impact."

Arran Gregory
photographed for
British GQ at his
studio in London,
9 September



PAST TIMES

Whatever happened to the Bentley Boys?

From rakish aristocrats to daring war heroes, the men who defined the fate of a marque

Story by Nick Foulkes

It all began with the coming of the Bentley Boys," recalled WO Bentley in old age, looking back on the Twenties. "The public liked to imagine them living in expensive Mayfair flats with several mistresses and, of course, several very fast Bentleys, drinking Champagne in night clubs, playing the horses and the stock exchange and beating furiously around racing tracks at the weekend. Of at least several of them, this was not such an inaccurate picture."

The Bentley Boys were the rock stars of the Roaring Twenties: spending money, crashing cars, drinking, spending and generally behaving in the sort of way that Keiths Moon and Richards might have found instructive. In their ton-up Bentleys, this group of idiosyncratic petrolheads vowed to live life to the full and/or die in the attempt.

There was Noel Van Raalte, who fitted a flare gun to his car in order to terrify other road users. There was John Duff, who won Le Mans in a Bentley and would later coach the US Olympic fencing squad.

Without the Bentley Boys, the marque would never have survived. WO was a better engineer than entrepreneur. But rather than see Bentley go bust, diamond heir Woolf "Babe" Barnato liked the cars so much that he bought a controlling share of the business. So what if it lost a fortune? He made more on one diamond deal than he lost running Bentley for five years.

Barnato ran his country estate Ardenrun, said WO, "like The Savoy, swarming as it always was with maids and footmen and valets in every corridor". However, it sounds more like Hugh Hefner's mansion. "My mother was very strict about where I went and with who," said one debutante. "She did not approve of my going to the famous weekend parties given by Woolf Barnato. I was only allowed to



go there for the day." As a friend put it, "Tough he-men have been known to blanch at the tempo and verve of one of Babe's impromptu parties."

"I was in Le Touquet with Babe Barnato," recalled Sir Henry "Tim" Birkin of how he broke the speed record at the Brooklands track, "where he bet me dinner at the casino that I would not break the record. I flew to Brooklands, where there was a large crowd, and took the car round once to warm it up. After that I tried never to lift my foot from the accel-

game and survived charges by both a wounded lion and a wounded rhino, the latter shot dead at a distance of two yards. However, his most spectacular escape came in 1929, when the passenger aircraft in which he was travelling crashed shortly after take-off from Croydon. Fighting his way out of the wreckage with his clothes on fire, he rolled on the ground to extinguish the flames and insisted on taking to the air for a short flight immediately after the accident to make sure that he did not lose his nerve.

A good number of the Bentley Boys compounded the myth with their mortality – their glamour given the ultimate benediction of an early death. Birkin got blood poisoning after burning his arms on a hot exhaust in the 1933 Tripoli Grand Prix (WO said he was reaching into the cockpit for his cigarette lighter). Kidston died at the beginning of the Thirties in a plane crash in South Africa, his body and that of his copilot so mangled that they were identified by the names in their shirt collars and the signet ring on Kidston's finger.

Elitist, chauvinist, sexist and extravagant, the Bentley Boys would have been out of step with the Thirties, let alone the 21st century, but they had courage,

In their ton-up Bentleys, this group of petrolheads vowed to live life to the full or die in the attempt

erator. Over the bumpy surface, I was once in the air for 40 feet, and the car too, but it did two laps and set a new record." Honour thus defended, "I flew back to Le Touquet in the evening and had my dinner with Babe."

For a while, these men seemed superhumanly indestructible, Glen Kidston in particular. Having been torpedoed in the First World War and lived through the break-up of his powerboat at speed, he hunted big

style and a healthy disrespect for convention. In a letter written the year before he died, Kidston crystallised the code of the Bentley Boys thus: "Don't worry too much about what other people think about you. Just go your own way and don't be put off by following the mediocre examples of others! I struck out pretty much on my own and never regretted it. If you follow the crowd you get nowhere." Or as Bentley puts it today, "Be extraordinary."

THE JOURNEY

The grander tour

Three masters of their craft, one remarkable car and a 55-mile road trip to remember. Simply extraordinary

Story by **Jonathan Heaf** Photographs by **Fred MacGregor**



The new Bentley Continental GT photographed for British GQ at Proud Farm, West Sussex, 9 September

The race of modern life demands a great deal from us and in turn we demand a ride that is capable not just of keeping up, but enhancing every part of it. Despite the blur of work and our hectic social lives, children maybe, board meetings and client pitches, what the next generation of movers, doers, chefs, artists, tech titans and activists understand is that experience is king. Ego performance is crucial. We're all going to end up as cosmic dust one way or another so it would be foolish to disregard certain truisms: it's not the destination, it's the journey, *man...*

Bentley, more than any other car marque, understands this unequivocally. After all, they have been precision engineering, crafting and building their own sublime journeys for almost 100 years. With this in mind, and to kick off the brand's 2019 centenary celebrations, *GQ* decided to call on three mavericks, whose life and work are all underpinned by a consensual spirit of adventure. Much like the "Bentley Boys" who raced through the Twenties and Thirties, this was to be a gathering



**Bentley
Continental GT**

Engine

626bhp 6.0-litre
twin-turbo W12

Performance

0-60, 3.6 seconds;
top speed,
207mph

Contact

bentleymotors.com

connoisseur and motor sport racer – from their natural habitats and embark on a journey to Pound Farm, Boxer's family farmhouse located in the idyllic West Sussex countryside. Once there, we would talk, eat and perhaps, if the appetite was there, examine the universe. Our charge would be suitably extraordinary: the new Bentley Continental GT in "Sequin Blue", a car with more than enough charisma to hold its own.

7.40am: outside St Leonards restaurant, London EC2. Chef Jackson Boxer can't be woken. Outside his new yet already well-toasted venture, St Leonards, I am making a racket and the neighbours are getting twitchy. Well, as far as wake-up calls go, the booming rev of the Continental GT's 6.0-litre twin-turbo W12 engine (producing 626bhp) is pretty hard to ignore. Still, no sign inside Boxer's restaurant. I pick up the phone:

at 69mph on the A3 outside Godalming, Surrey. Word is that Katarina Kyvalova, our racing driver, will be heading to Pound Farm under her own steam: driving a beautifully restored 1928 Bentley 4½ Litre, no less. We're making good headway in the new GT; it's a serene bolt of a ride that makes full use of the 48 volt electrical suspension. Although you can feel the harnessed energy of the car's W12, it's still light and nimble enough not to feel overpowering.

1.45pm: Pound Farm, West Sussex. Having arrived in good time, Boxer is already well into preparing our cookout. He's got a few slabs of pork on a fire pit in the garden, while two pots, one containing white beans the other some new potatoes plucked directly out of the soil this morning, bubble away on pans resting on hot rocks. Before we sit down to break Boxer's freshly baked bread, Kyvalova takes me out for a spin in the vintage

The new Bentley Continental GT is a serene bolt of a ride



of kindred spirits, although perhaps with slightly more regard for one's own personal safety than the original B Boys.

The idea was simple: to scoop up a trio of brilliant, gifted individuals – Jackson Boxer, Britain's most dynamic new chef; sculptor and illustrator Arran Gregory; and Katarina Kyvalova, a renowned vintage Bentley



"Jackson, where are you?" Turns out there's a supplier that needs chatting up first. "I'll see you at Pound Farm later."

8.25am: Arran Gregory's studio, London WC1. Panther House, a somewhat dilapidated but characterful housing block in Clerkenwell, is where artist Arran Gregory has recently installed himself. We take a brief walk around his studio – clocking the giant head of a waving Japanese cat, a maneki-neko, on the floor, part of a bigger artwork exploring our relationship with technology – before we jump into the Continental GT together and point its impressive grille towards Pound Farm.

10.49am: Heading southwest

4½ Litre. With a seating position as high as an umpire's chair, the vintage car can still devour the country lanes. **5.46pm: A toast to an extraordinary group of people and one extraordinary day.** With the sun now dipping behind the hedgerows, engines (old and new) cooled and plates being mopped by the last pieces of sourdough, the chef, the artist, the racer, *GQ* and Bentley raise a toast to a day of widening one's horizons through extraordinary experiences. And here's to those journeys yet to come.



**WATCH THE BENTLEY
x GQ FILM OF THE
DAY AT GQ.CO.UK**

Chauffeuired by Bentleys old (a vintage 4½ Litre) and new (the Continental GT), chef Jackson Boxer, artist Arran Gregory, racer Katarina Kyvalova and GQ's Jonathan Heaf traded city streets for country roads and an open-fire cookout on Boxer's family farm



RACING

One day at Le Mans...

'Bentley Boy' Mark Blundell remembers the team's historic one-two victory at the 24 Hours

Story by **Bill Prince**

For Bentley to triumph on its return to Le Mans after a gap of 68 years required a three-year, five-car, eleven-driver campaign that finally paid out on the afternoon of 15 June 2003, when Tom Kristensen, Rinaldo "Dindo" Capello and Guy Smith led their teammates Johnny Herbert, Mark Blundell and David Brabham onto the podium of the Circuit De La Sarthe, having achieved an historic one-two in the most punishing series of them all. Following their triumph, the Bentley competition programme was wound up, its work done. Here, 1992 Le Mans winner Mark Blundell, who drove to second place in that triumphant third outing for Team Bentley, recalls their historic result.



Bentley Speed 8

Engine

615bhp 4.0-litre
twin turbo V8

Performance

0-60, 2.8 seconds;
top speed, 215mph

Le Mans results

2003: 1st and 2nd
2002: 4th
2001: 3rd

"Bentley coming back to motor-racing was a big story. From the chairman down, there was a true desire to take Bentley back to Le Mans and be successful. Obviously, it was six drivers over 24 hours, but the programme was far bigger than that.

"The run-up to Le Mans was a run-out at Sebring 12 hours, where we finished on the podium, so we knew the car had legs. In fact No8, our car, was extremely competitive at Le Mans. Unfortunately, we had a couple of technical failures – it was no more than a £1 part that let us down twice – and ended up coming second. But because we were on our back foot we were having to go quickly, so we were actually faster in pace than the winning Bentley.

"So there is a little something in the

throat that sticks for me, because it was a chance of winning Le Mans for a second time, but also because it was Bentley. In F1, every driver wants to race for Ferrari. In sports car racing, every driver wants to do it for Bentley. Who doesn't want to be a Bentley Boy? You felt very honoured and very much part of an exclusive club.

"At that point, Le Mans had gone from being an endurance event to being a sprint event. It was more like putting 12 grands prix into 24 hours. And it's gone on again from that – what happens today is unbelievable. So there was a little bit of a heart-pull Bentley didn't go back. But the company had set out to achieve something and it did it." **GQ**



Three years after Bentley's return to Le Mans, the Speed 8 took the two top spots on the podium, 15 June 2003



BENTLEY



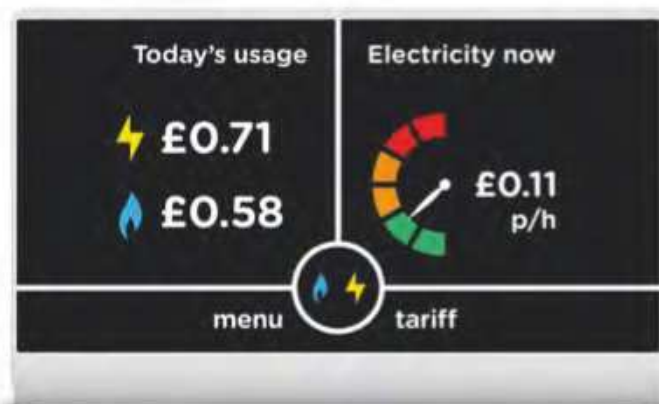
The new Continental GT.

Discover unmatched design, craftsmanship and technology at [BentleyMotors.com/Continental](https://www.bentleymotors.com/Continental) or call 01270 444 460.

The new Continental GT fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 16.9 (16.7); Extra Urban 29.7 (9.5); Combined 23.2 (12.2). CO₂ Emissions 278 g/km.

The name 'Bentley' and the 'B' in wings device are registered trademarks. © 2018 Bentley Motors Limited. Model shown: Continental GT.





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4314

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MEN: HIC

GQ

Celebrating 30 years of British GQ

**THE
STATE
OF
MAN**

19
88

20
18

Gillette

Yes, you, most likely. Us and them too. *Men*. It feels too easy to say there has never been a stranger time to be a man, as doesn't stop shifting. Everything always evolves. But motion isn't necessarily progress. Me Too, sure, but also Trump. ever to keep asking important questions. And we did just that, conducting a survey asking more than 1,000 men about changed - and how we haven't. We also looked at where the shifts felt most sharp, from the bro-dominated world of tech

WE ARE FUCKING POOR

Photography by [illegible]
Photography by [illegible]
Photography by [illegible]

If masculinity is a test we forgot to revise for. But sometimes it can feel that way. Norms don't stop changing. The ground increased sensitivity, but also increased suicides. There are no easy answers, but as GQ turns 30, it's more important than everything from fatherhood to Facebook, Weinstein to WhatsApp, mental health to sexuality. It's a portrait of how we've to better pornography, from the shifting ethics of parenthood to a political world being left behind. Here's where we are...

Rarely has there been a more confusing time to be a man.

We are affected by these things, but these things are not us

The first result in our survey, which questioned men of all ages, sexual orientations, backgrounds and occupations, it seems, is that men don't especially want to be seen as men any more – or, at least, they don't want to be seen as “all man”, with all the baggage that's now acquired. Only slightly more than half (58 per cent) of 16- to 24-year-olds, for instance, said they were. For the rest, it's a spectrum, not a status. Being a man, it seems, is now a starting point, not a destination.

Sexuality, similarly, seems to be more of a journey, or at least a selection, and one not written in ink. Eleven per cent of 16- to 24-year-old men now consider themselves bisexual, compared to just three per cent of 25- to 34-year-olds. Almost a third of 16- to 24-year-olds consider themselves LGBT. That figure almost halves for the decade above.

Are we more liberated – or simply more inquisitive?

As you'd imagine, most men – 88 per cent of 16- to 24-year-olds, 77 per cent of 25- to 34-year-olds and 74 per cent of 35- to 44-year-olds – are aware of the Me Too movement. Even for the over 55s, more than half were still aware of it. In Scotland, less so – more than a third had not heard of any of the seven movements (from Me Too to Time's Up to HeForShe) that GQ listed.

There are no Damascene conversions here, no real seeing the light – but of course that would suggest “most men” needed to.

The largest percentage of people who worried “a great deal” about their previous behaviour in the light of Me Too are 25- to 34-year-olds, but even for these it's only four per cent, with 16 per cent saying they were “somewhat” concerned. The result: only 12 per cent of men are concerned at all. The rest either have nothing to worry about – or are carrying on regardless. Only about one in 20 (five per cent) said they've changed their behaviour. A large percentage of every age group, however, fear being “wrongly accused” of sexual harassment. It decreases with age, but not by much – from 36 per cent among 16- to 24-year-olds to 28 per cent for 45- to 54-year-olds.

Make your own mind up about how much that relates to what is perhaps our most shocking findings – those regarding what men do and don't consider sexual harassment in the workplace.

A third of all men don't think wolf whistling to a female colleague at work counts as sexual harassment; 12 per cent of 25- to 34-year-olds

Just as Weinstein was falling, Trump was rising. The world sent a clear message to men: the days of the dinosaurs was over. No longer would men of influence, accelerated by ego, propped by power, treat sex like a wage that was due to them. No longer would men see what they want and simply grab for it. But then, of course, the world sent another message: unless you're the president.

Was it a death rattle or a new direction? The truth is that both these things can be true at the same time. If there's one thing that became clear when GQ took the pulse of modern manhood, it's that being a man has never been less clear.

Time was, for instance, a men's magazine not unlike this one would have got away with pondering manhood by way of Hemingway crossed with an Ikea construction manual, writing things like, “A man makes things. A man rebuilds things. A man has his eggs scrambled, even though he could have them fried. A man smells like coffee and leather and twine – but thick, manly twine, not twine tied in a bow.”

A man also calls bullshit.

Never has more been expected of us, never has there been more to worry about and never have there been so many awful men to apologise for. It's sometimes felt that being a man over the past two years was simply to be on a nonstop walking apology tour for other men.

And it's a time not just of the outsize libidos-as-ego of Weinstein and Trump, but of masculinity's dark heart too – when desire and longing are curdled, turned inside out, resulting in incels and jihadis and all the toxic virgins in between (the jihadis, of course, being just incels on a promise).

Seen from the headlines, this is what masculinity has become: a whole gender evenly split between blancmange mass pussy-grabbers and dickless mass killers.

The state of us.

But what is the truth?

don't consider pinching or grabbing a woman's bottom at work as sexual harassment; a full 15 per cent of that same age group do not consider taking a surreptitious picture up a woman's skirt as workplace sexual harassment.

It's worth resting on that last one for a second. Let it settle. Take it in. It means that three out every 20 men you currently work with believe it is not sexual harassment to do something that parliament is currently proposing carry a two-year prison sentence and would see those convicted placed on the sex offenders' register.

The state of us.

How fairly you likely are to think the men who have been outed by the Me Too movement have been treated depends, meanwhile, on how old you are. Under 45? They have been fairly treated. Over? Unfairly.

Nearly all the results, as you might imagine, are skewed by the age of the man responding. As ever, age both takes and gives – perspective and prejudice and everything in between.

What do we learn?

The older we are the straighter we are and the more “manly” we become. We become less likely to speak out about unequal pay but also get happier and less likely to seek someone with whom to discuss our mental health. You do not agree with the statement “Sending nudes is the new normal”. Half of everyone over 55 was on Facebook. Virtually no one over that age uses Reddit. This is also probably why they're happier.

Only on a scant few matters do all the age groups agree. When asked about the importance of gaining explicit verbal consent for sex, 80 per cent of all responders across every generation regarded it as key.

If Me Too hasn't changed men as much as we might have thought, it could be that we're underestimating men to begin with.

Masculinity is no longer defined by being the breadwinner or having the ability to “man up”. By a distance – among every age of man questioned – everyone agreed that the two most important qualities for modern males were “being present as a father” and “being strong in a crisis”.

All age groups agree that there is no longer any real difference between the man and the woman in bringing up a child. Real progress, it seems, happens separately from the headlines. (Though even here there are some contradictions – a third of 16- to 24-year-olds associate “an ability to man up” with modern masculinity. But those same people also agree – 61 per cent to 27 per cent – that “telling a man to simply ‘man up’ is staid and unhelpful”, which is, itself, rather unhelpful.)

Of equal pay, more than half of everyone aged 16 to 34 say they would speak out if

they discovered a female colleague in the same role was being paid significantly less than they were (though only around a third of those above that age would do the same).

No matter the age group, the vast majority agreed that the behaviour of men in private differs hugely from when they're in female company. It poses a follow-up question...

Have we changed? Or have we just got better at hiding ourselves?

“Lads”, it seems, haven't so much gone, as gone underground. Their masses now huddle in WhatsApp groups. Risqué jokes and the “attractiveness of women” is the subject matter, according to our survey. Or, as one person put it, the texts are always “things about sex and violence”.

We talk about our feelings more, but it turns out we still don't talk about them as much as we should. It's encouraging that more than half of everyone aged between 16 to 44 have used, or would consider using, a therapist with whom to talk about their emotions. The age group who use therapists the most? Surprisingly, the 45 to 54s.

When asked if in the past year they had ever felt that life was not worth living, a third of everyone aged between 25 and 44 said yes, they had felt that. More than a quarter of that age group had thought about taking their own life. Of the most affected age group – the 25- to 34-year-olds – six per cent had tried to in the past year. In the LGBT community, the figures were starker still: almost half (45 per cent) had felt in the past year that their life was not worth living. One in 20 had attempted suicide in the same time.

All this while a third of 16- to 24-year-olds still associate “an ability to man up” with modern masculinity. Only in one age group, meanwhile – the 16- to 24-year-olds – did more people find it easy to talk to male friends about their emotions than not (and even there it was a close-run thing – 38 to 36 per cent).

A small detail within these shocking statistics comes in the social media split; of those not on social media of any kind, the figures change drastically. Only 16 per cent had had the thought that their life was not worth living in the past year. We are all, seemingly, plugged into envy engines, pushing a button for a pellet treat, only to find it makes us sick.

A June survey by the Royal Society For Public Health said as much. It found that 63 per cent of Instagram users were miserable and that social media in general was more addictive than cigarettes and alcohol. Rates

of anxiety and depression, it noted, had risen 70 per cent among young people as a result.

Our results back that up. Almost no one said that social media was impacting their personal wellbeing “extremely positively” (three per cent was the most from any age group or demographic). Every single age group saw social media more negatively than positively, with Instagram users, particularly, the most likely to see social media negatively – 40 per cent of them, compared to 28 per cent of Facebook users.

The most negative corner of the web? Step forward users of Reddit, who should know.

So where does this leave us?

We're less worried about old binary definitions of what being a man is, but less sure of what we should be instead. No longer are we told to simply “man up”, rather than face our feelings, but we still don't face our feelings enough. Suddenly, many of us have found ourselves an awkward fit for a world that used to be tailor-made.

Even our role models are not quite what you would imagine. Sure, Harry Kane, David Beckham and Tom Hardy are up there, but Jeremy Corbyn and Elon Musk sit one and two, respectively.

Is masculinity in crisis? Handily, we asked that too. Almost a third (32 per cent) of all respondents agreed, in some form or another, that it was. But just over a third (35 per cent) disagreed. Most, in fact, agreed with neither strongly. When split into categories, no one was sure either way, either “somewhat” agreeing, “somewhat” disagreeing or simply deciding they didn't know.

And that, maybe, sums up where we are: a feeling that we know we should change, but don't yet know what that change looks like; where we know the rules aren't what they were, but the new rules have not yet been set; where we worry more than we ever have, but perhaps not about the things we should really be worrying about; where we worry enough to worry, but not enough to change; that, via a diet of Instagram and Snapchat, our expectations have never been so stretched, but maybe stretched too far.

“What makes a man, Mr Leowski?” Jeff Bridges' eponymous slacker is asked in the Coen brothers' film, which turned 20 this year as *GQ* turns 30.

“I don't know, sir,” Bridges' character replies.

“Is it being prepared to do the right thing, whatever the cost? Isn't that what makes a man?”

“Sure,” Bridges says. “That and a pair of testicles.”

“You're joking,” The Big Lebowski replies, “but perhaps you're right.”

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THE STATS

To inform our analysis of masculinity in 2018, we asked YouGov to run an independent, nationally representative survey, polling 1,017 British men of all ages, from every region of the country and across income levels, sexuality, relationship status and educational backgrounds. The questions were designed to reveal patterns in work, mental health and sexual behaviour. Some of the findings were heartening, others were shocking.

Graphics by **Valerio Pellegrini**

Survey by **YouGov**

In partnership with

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The gender scale

On a scale of one to ten, how manly do you feel?

Male 1 2 3 4 5 6 7 8 9 10 Female Don't know
(No one responded higher than five)



You fear being wrongly accused of sexual harassment



A huge chunk of men fear being 'wrongly accused', which suggests either guilty consciences or outright paranoia

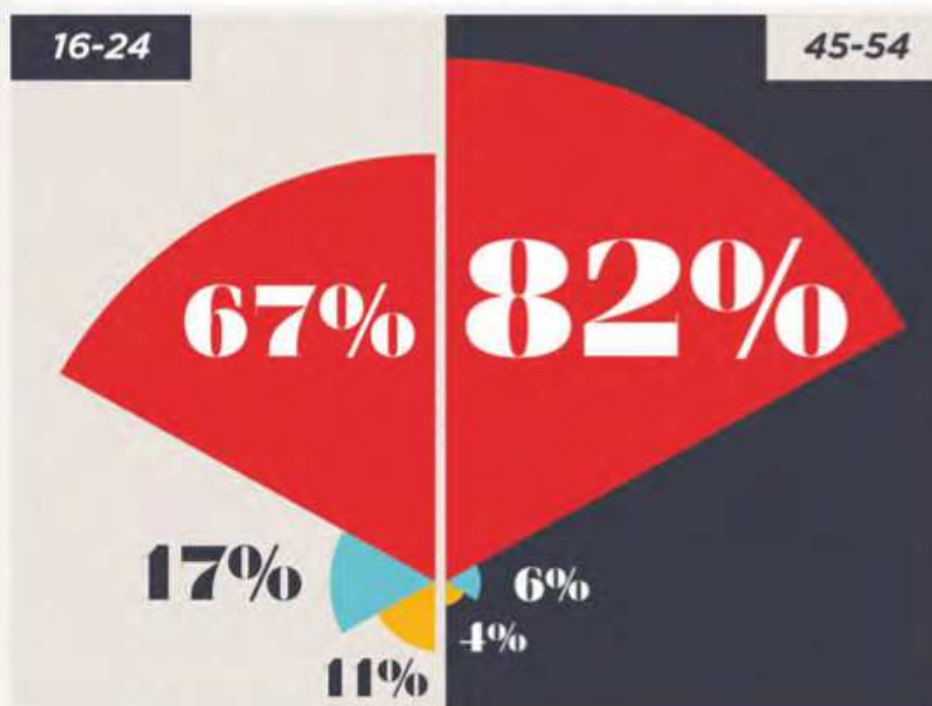
Are you aware of the Me Too movement?

Percentage who said yes



What is your sexuality?

● Heterosexual ● Homosexual ● Bisexual



Sending nudes is the new normal



The behaviour of men differs vastly when in female company



You would say things in an all-male WhatsApp group that you wouldn't in person



Which of these social movements are you aware of?

Percentage who said yes



Unsurprisingly, 16- to 24-year-olds were the most engaged

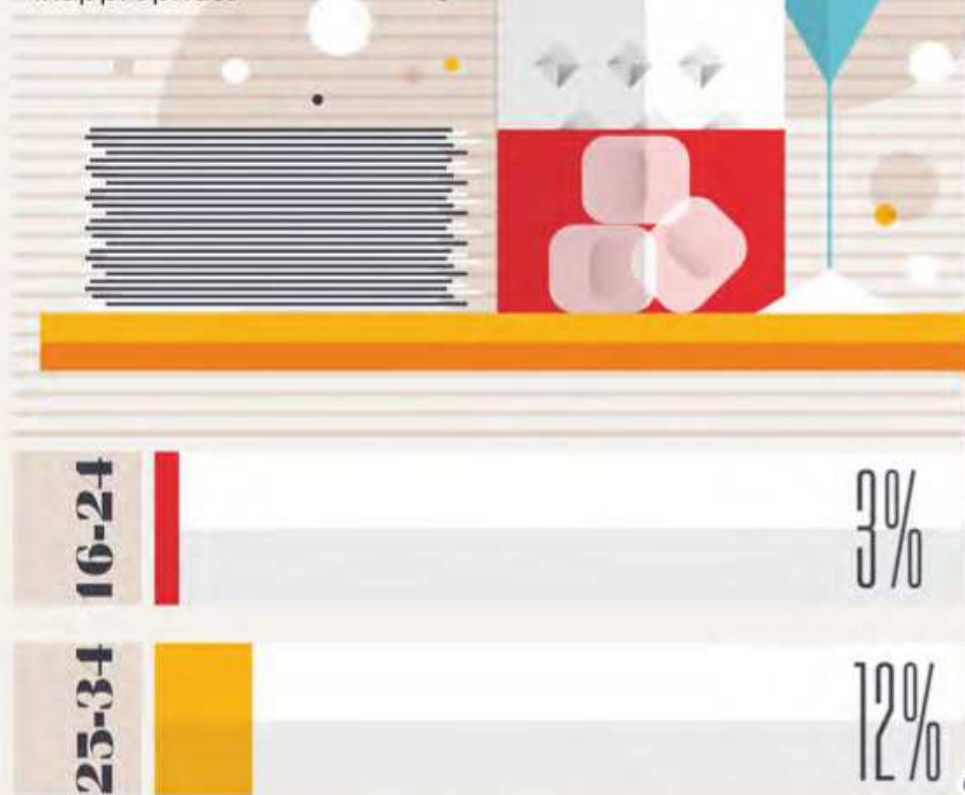
Do the following actions constitute sexual harassment at work?

What follows are the most shocking results from our survey, regarding what some men still don't view as sexual harassment at work

Percentage who said yes

Asking a female colleague out for a drink to discuss a work project

Context is everything here, of course, but it's telling that the older you are the more likely you are to find this inappropriate

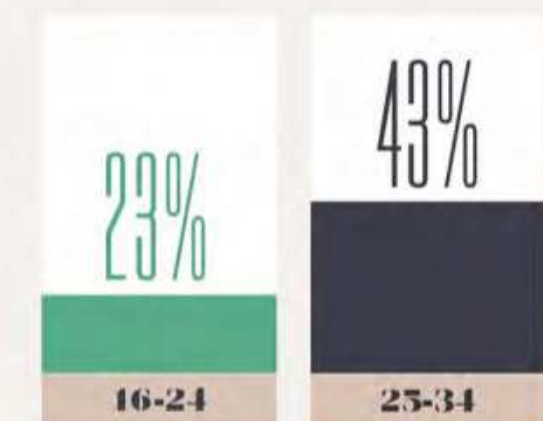


Wolf whistling

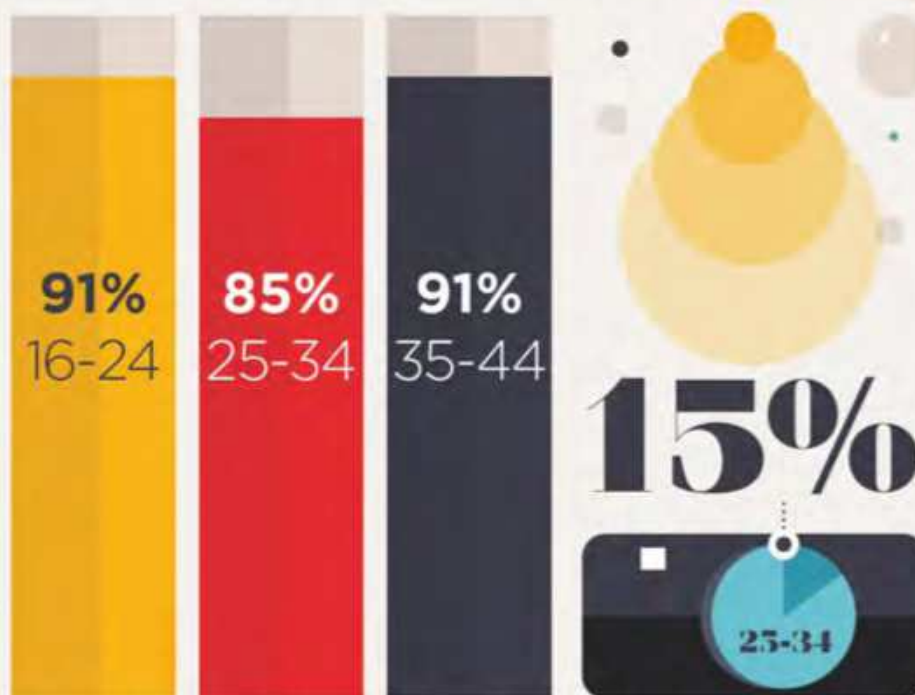


Perhaps not surprising, but still shocking, that despite the Me Too movement, so many over-55s don't regard this as an issue

Commenting to a female colleague about her attractiveness



ATTEMPTING TO TAKE AN 'UPSKIRT' PHOTOGRAPH



Easily one of the most shocking results from our survey. It almost beggars belief: a full 15 per cent of 25- to 34-year-olds do not regard taking an upskirt picture - of their colleagues - as sexual harassment. And roughly one in ten men of all ages don't think so either. Men: what on earth?

PINCHING OR GRABBING A WOMAN'S BOTTOM



Almost as shocking as the above and it doesn't even change with age - roughly one in ten of all age groups don't see this as sexual harassment

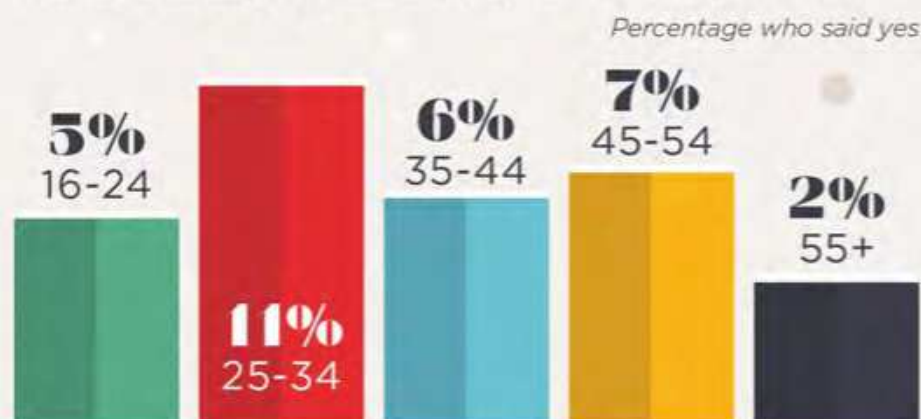


Are you worried about previous behaviour in light of the Me Too movement?

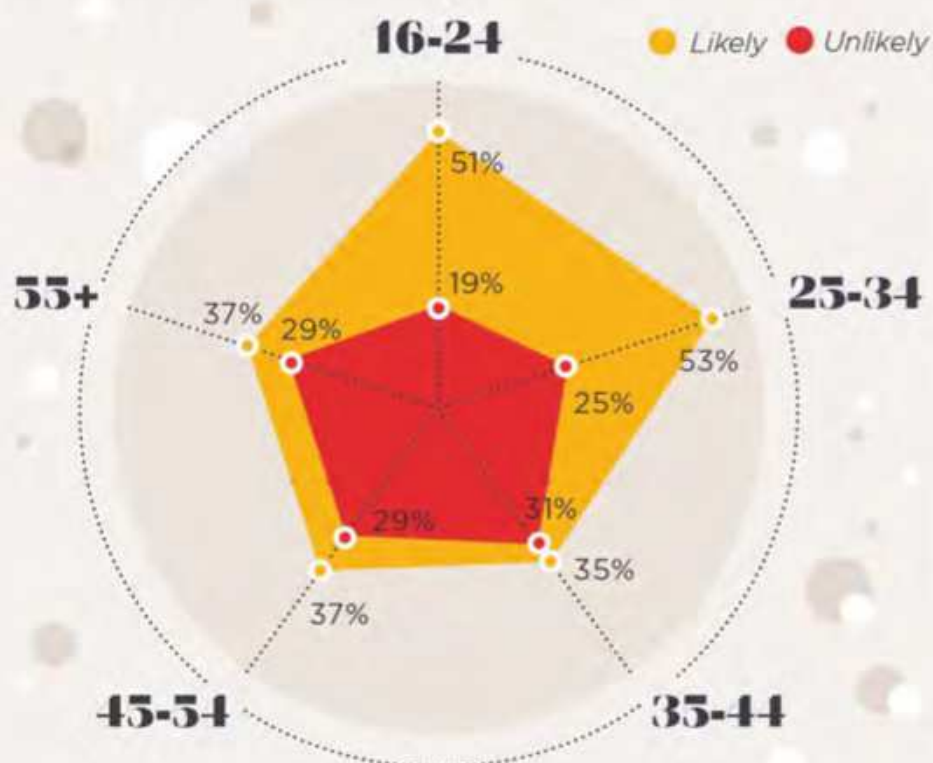


Either depressing or refreshing, at least one in five men aged 25 to 34 now worry about previous behaviour

Have you changed your behaviour as a result of Me Too?



How likely are you to take action about unequal pay?



How do you feel men accused of sexual misconduct have been treated in the media?



Perhaps predictable, but depressing all the same how skewed this is by age

How likely are you to confront friends about offensive comments?



Have you used or considered seeing a therapist?

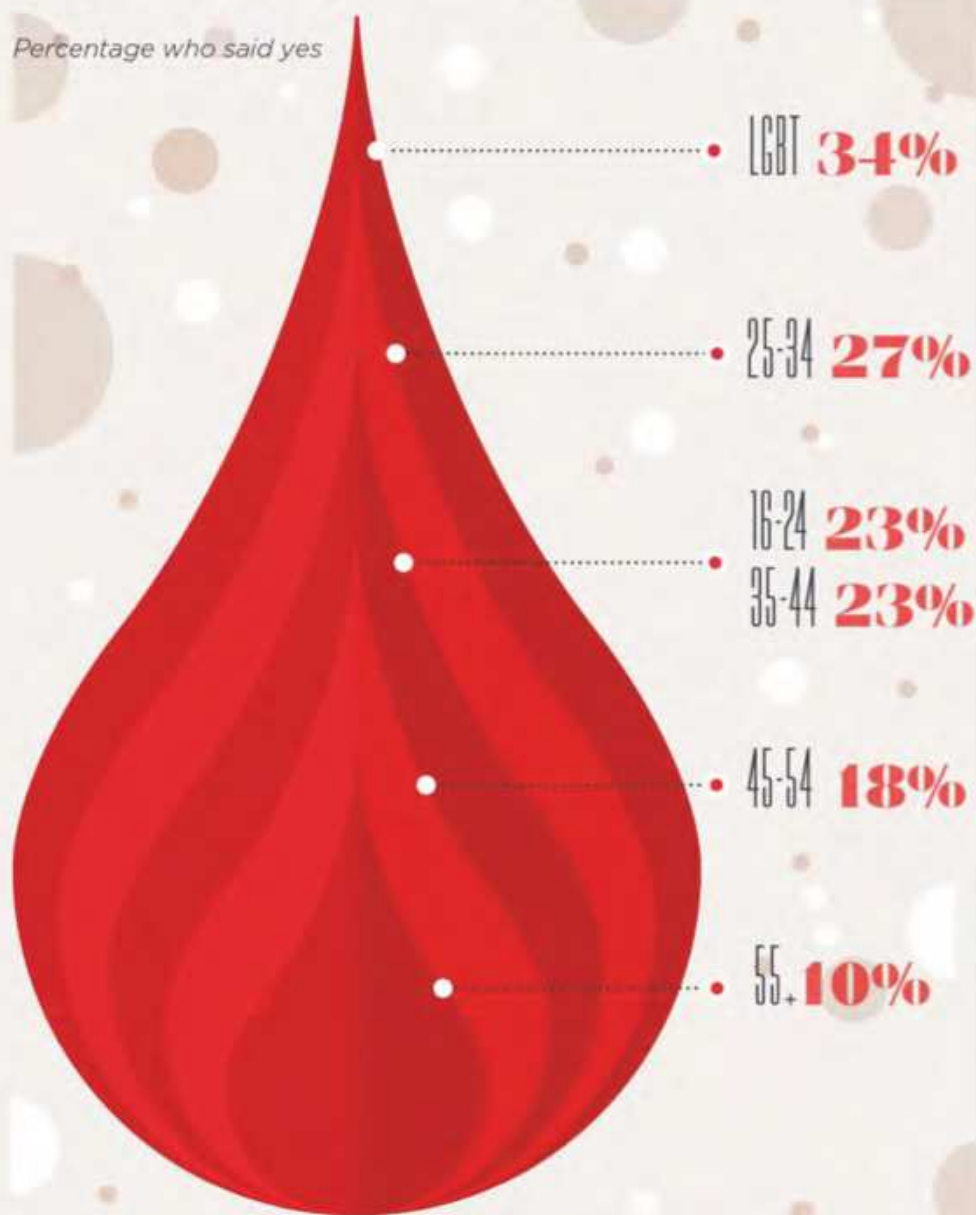


In the last year, have you ever felt that life was not worth living?



Have you thought about suicide in the last year but not attempted it?

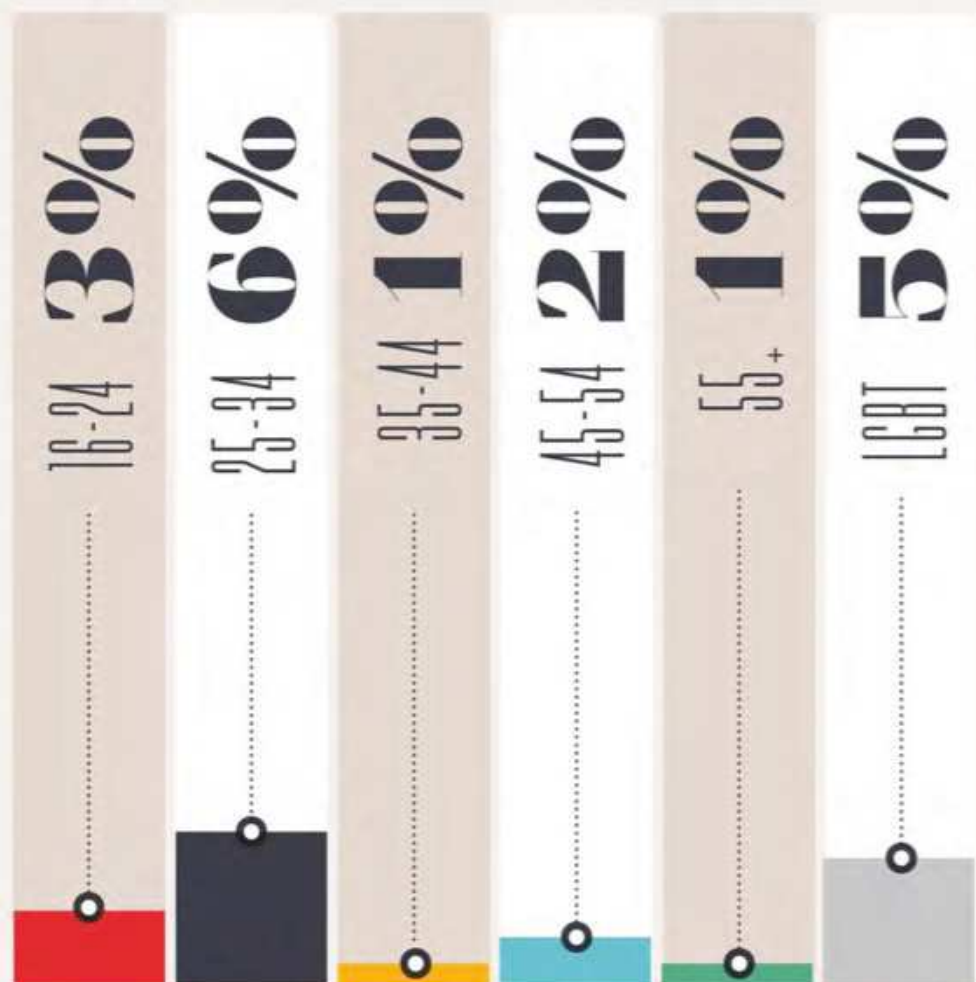
Percentage who said yes



Suicidal thoughts among younger generations are truly worrying – but even more shocking is how much it affects the LGBT community

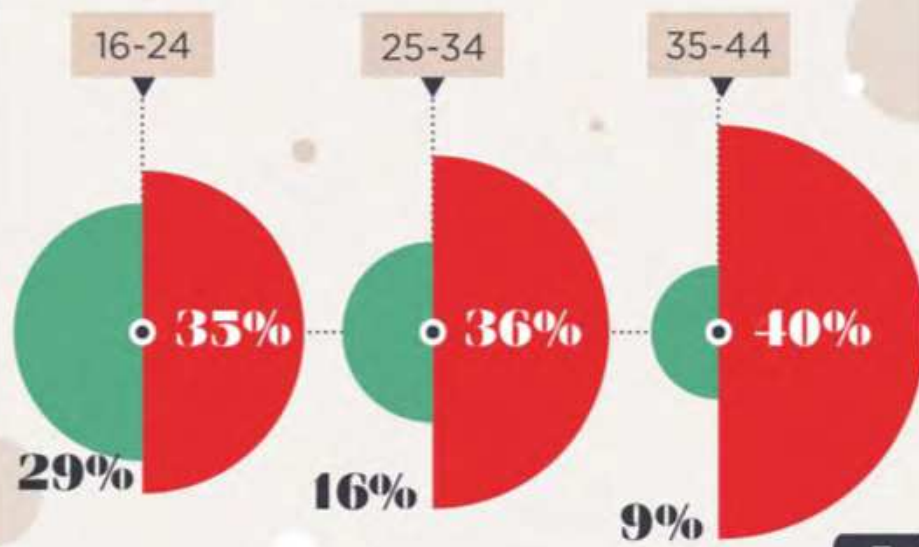
Have you attempted to take your own life in the last year?

Percentage who said yes



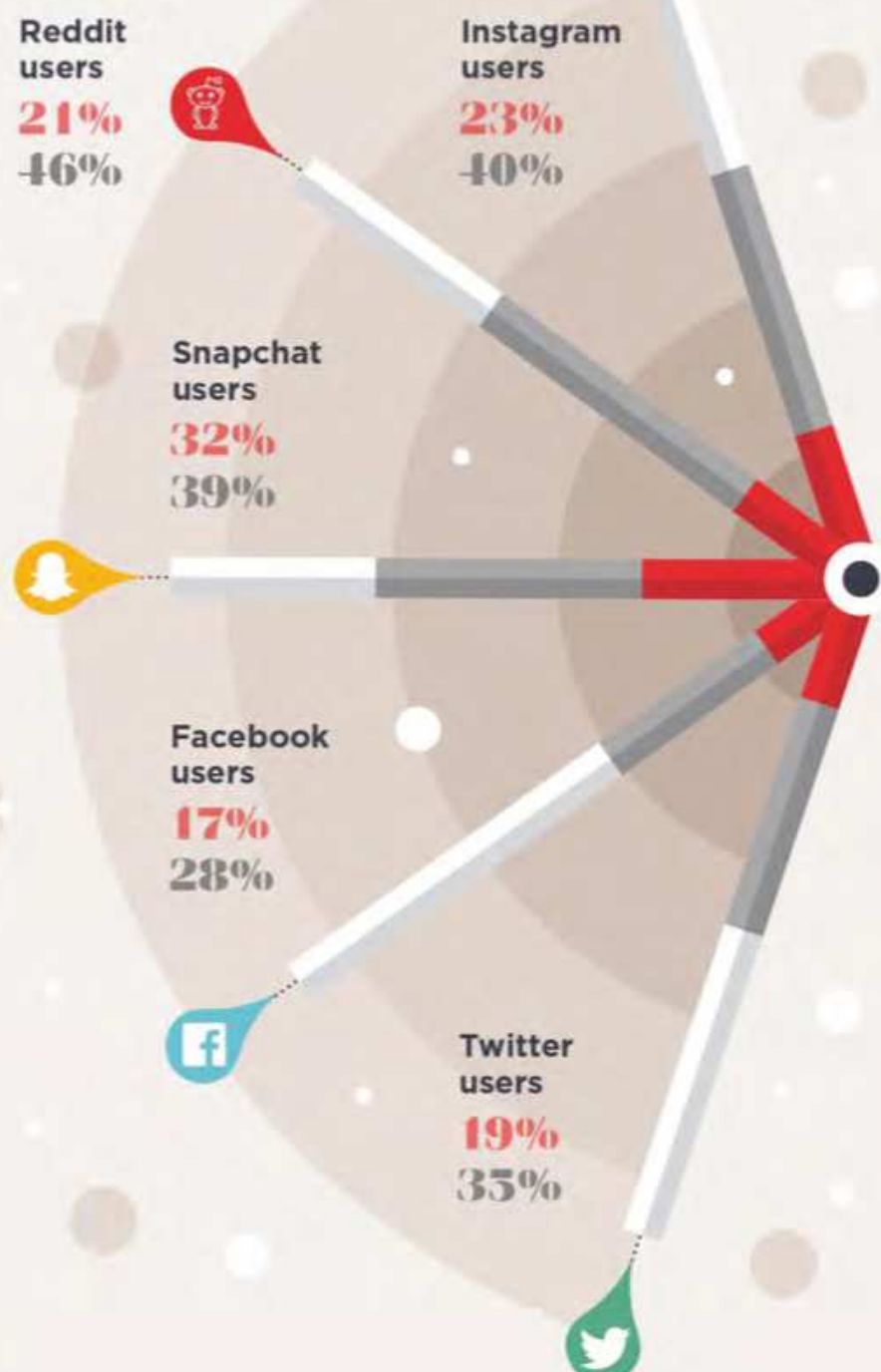
Does social media have a positive or negative impact on your life?

Positive Negative



What about these platforms in particular?

Positive Negative Don't know



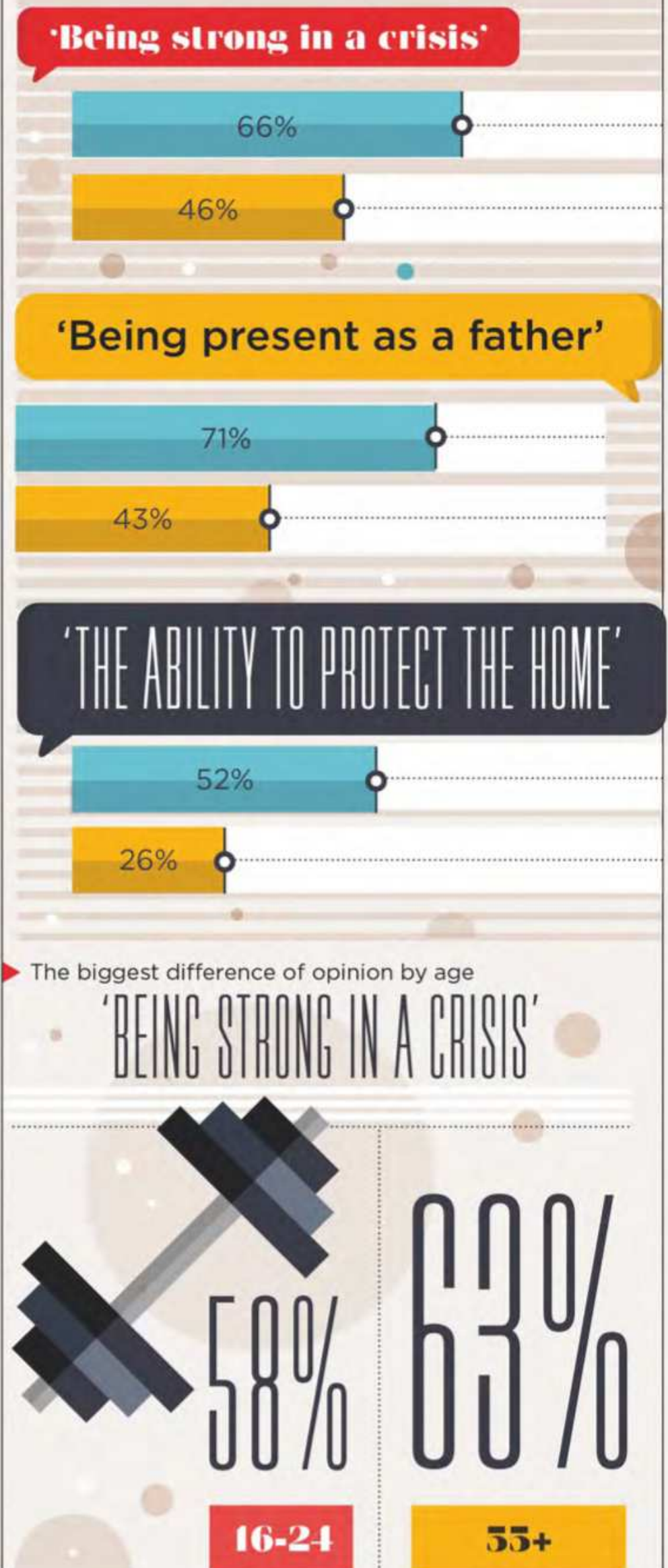
Which of these statements do you associate with modern masculinity?

► The most agreed with statement by age



► The biggest difference of opinion by sexuality

● Heterosexual ● LGBT



► The two statements most people associate with modern masculinity

66%

63%

'BEING PRESENT
AS A FATHER'

'BEING STRONG
IN A CRISIS'

'BEING THE MAIN
BREADWINNER
FOR THE HOUSEHOLD'

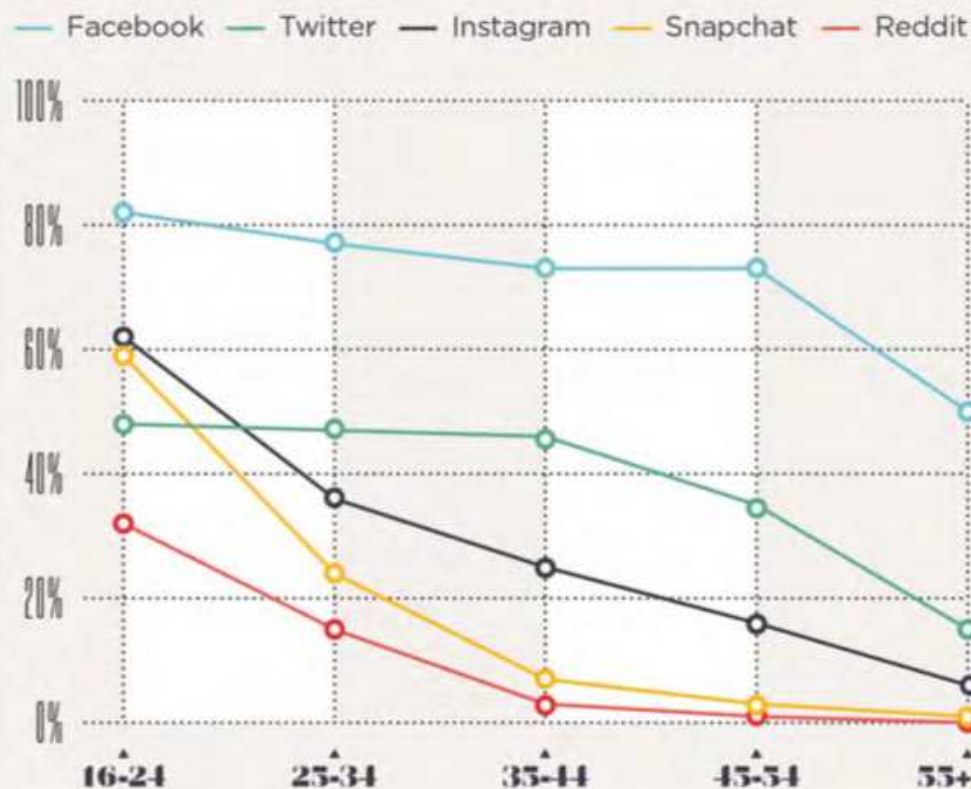
14%

► The two statements fewest people associated with modern masculinity

18%

'SEXUAL
APPETITE'

Which of these social media platforms do you use? _____



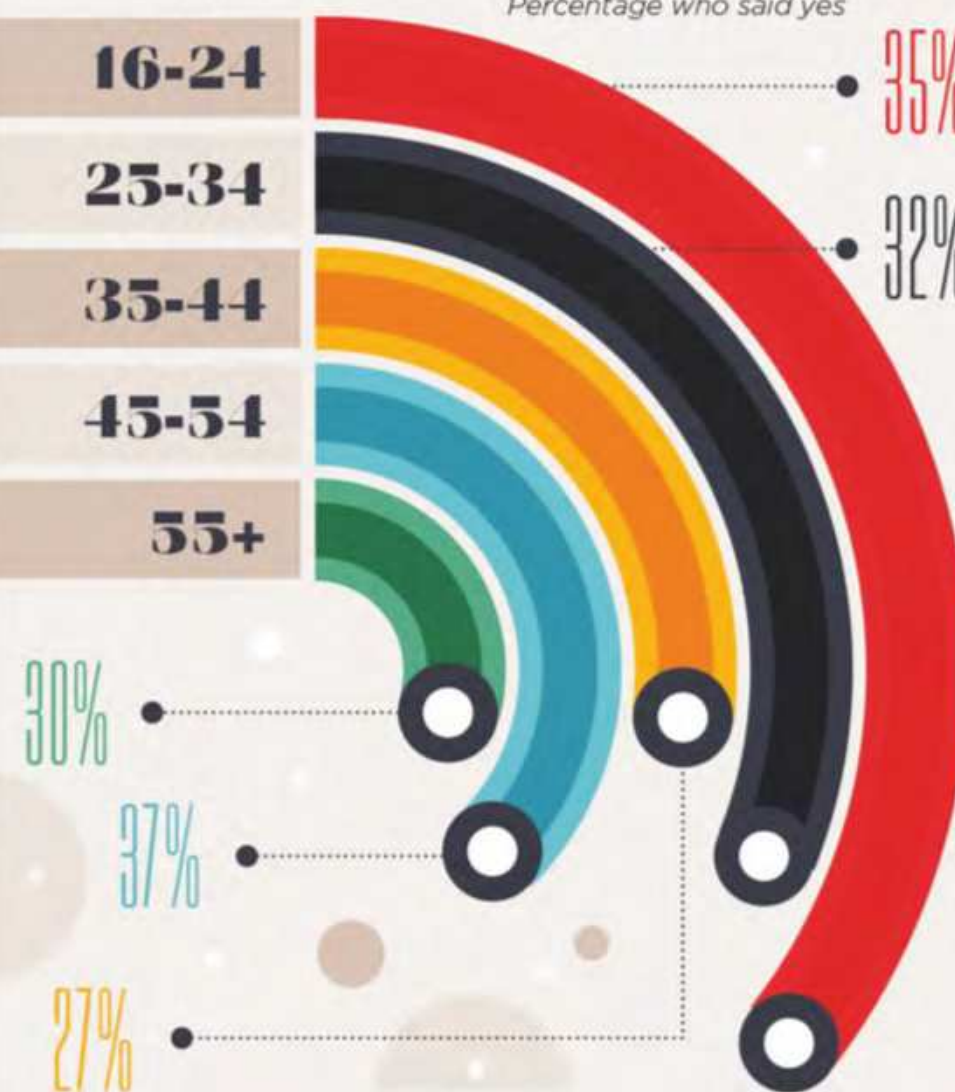
Telling someone to 'man up' is tired, staid and unhelpful —

Disagree



Is masculinity in crisis? _____

Percentage who said yes



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WHY DO MEN HATE WOMEN?

Story by **George Chesterton**

Misogyny, mothers and the curse of masculinity: it's time to go deep into the badlands of male psychology

All men hate women," said Claudine. This was not a statement I could just let go. I mean, I am a man, by most agreed definitions, and as far as I know I don't hate my wife. She had returned home in disgust after an act of road rage left her frazzled, another incident of condescension and aggression at the hands of a young male driver. "He wouldn't dare talk to a man that way," she explained.

"All men?" I said, double-checking.

"Yes."

If she were right, it would explain a lot. Do all men, even the most earnestly considerate and progressive, harbour misogyny in the darkest recesses of their beings? And if that's true, what can be done about it?

The idea that masculinity is now toxic suggests we've only just noticed. For millennia, rigidity and repetition has been ingrained into male and female identities, but behind these social structures may be something more primal. An unholy stew of psychology and the culture that springs from it has made men what they are. Toxic masculinity is a tautology.

In July, the Misogyny Hate Crime Evaluation Report, a project of two Nottingham universities with the co-operation of the police, recommended that incidents of misogyny be recorded as hate crimes under the law and, as importantly, in the public awareness. After two years of research, it found that over half the women who contributed had experienced threatening behaviour, almost half had been groped, a quarter had been followed home and a quarter had been sexually assaulted.

Dr Loretta Trickett of Nottingham Trent University tells me, "This has consequences for girls and young women. I don't think the boys who do it realise the impact of what they do. Sexualised street harassment often involves older men targeting much younger girls."

If I were to go in search of this dark matter, that thing inside men that makes them treat women as two-dimensional characters in their three-dimensional narratives, I would have to look deep into the hidey-hole of the unconscious mind. There is a reason that the phrase "Tell me about your mother" is shorthand for the sprawling landscape of psychoanalysis. Adam Jukes is a writer and therapist of more than 40 years who, for half of that time, specialised in treating men who abused women. The author of *Why Men Hate Women* shares a common belief that it is the trauma of childhood and, most crucially, the relationship between a boy and his mother-figure that steers the course of male psychology.

"For the vast majority of people all over the world, the mother is a primary carer," Jukes explains. "There's an asymmetry in the development of boys and girls. Infant boys have to learn how to be masculine. Girls don't. Masculinity is not in a state of crisis. Masculinity is a crisis. I don't believe misogyny is innate, but I believe it's inescapable because of the development of masculinity."

In its basic form the theory is that as boys "individuate" and develop a sense of self, they have to separate from their mothers when they realise that they are not like them and they cannot – in Freudian terms – possess

them. This repression marks the end of the Oedipus complex. In their anxiety the boys then identify with the father and it's here that they learn about what it means to be masculine. The clichés of masculinity: being strong, fearless and competitive – above all, not being like the mother – permeate boys' lives. At this point, "A part of the male ego is identified with a penis," says Jukes, "and the whole body can be identified with a penis and that's when you get masculinity." If true, it will lend a certain piquancy the next time you hear a woman tell a man to stop being a massive dick.

Analysis is a broad church, full of schism and nonconformism, and Freud's feminist critics have picked apart his theories, not least his ambivalence to, or disregard for, the female condition. However, 100 years later, even his detractors concede the role of the unconscious and the problematic nature of boys' relationships with their mothers.

"The internalisation of misogyny is not restricted to boys – it comes out of being raised by mothers," celebrated author and psychoanalyst Susie Orbach tells me. "Because the mother is the person we are most dependent on, the rage and fear at being cut off from her or the terror of mother's disapproval leads us to repress it. Girls grow up to be mums, so they internalise misogyny. But boys don't grow up to be mums, so they feel thwarted and their power comes from feeling they can thwart back. For a boy it's so confusing." >>



>> The male child feels that to be dependent on a woman is dangerous and this makes him feel vulnerable, which, without wishing to sound like Yoda, leads to fear, which leads to sadism. That anxiety is repressed and is expressed via the unconscious as misogyny.

Worse still, Orbach and Jukes agree that the more disruptive and traumatic childhood is, the more likely it is that future behaviour will become extreme. "If you are brought up in a household that's very fractious, then what you'll seek in a future relationship is one where people are in a rage all the time because that's what 'love' means to you," says Orbach. "Your internal experience of an intimate relationship is one that evokes your first, your primary, love relationship, which is the one with your mother."

"In early childhood we lay down our default settings," says Jukes. "We are programmed to remember pain. That's why the species survives. We have a need to return to the default settings because that is where we feel secure – in our stress and pain. We think we want something different, but what we do is set up dramas that ensure we end up back at the default." That's not to say educated and privileged men are less likely to be misogynists. This is classless, international and transhistorical.

"Even in a nurturing family, a child will grow up with chauvinism," says Jukes. "Culture and society are the seedbed where the child's misogyny takes root. The construction of the woman as the carer is all around us, and that is part of what informs men's rage with women. In my millennial patients I don't see any difference to patients I was seeing decades ago."

Masculinity, then, appears on a sliding scale, usually depending on a boy's childhood environment and trauma. All children experience negativity, with indifference or neglect at one end and physical or sexual abuse at the other, and the more painful childhood is, the more likely a boy is to emerge as "hyper-masculine". Meanwhile, the more masculine a boy is, the more he represses his feelings about women, so the more misogynistic and abusive he is likely to be. This also works in reverse, with hyper-masculine men also more likely to be emotionally vulnerable, even helpless.

"I can't tell you the number of men I've worked with who have been violent or nasty who end up crying, begging for forgiveness," says Jukes. "This is terribly complex, turning the perpetrator into the victim – but that dependency is at the root of masculinity and, of course, dependency cuts into the heart of masculinity. It subverts it."

Incels – the online subculture of self-loathing "involuntary celibates" who define

themselves through their inability to find love or a sexual partner – fit this misogynistic pattern very neatly. Paradoxically, these self-proclaimed losers also exhibit a kind of hyper-masculinity. The cultish nature of incels is not an aberration but an extension of male psychological development: a need to control mixed with a sense of humiliation. It's always someone else's fault – in the case of incels, it begins with a belief that genetics has dealt them a bad hand. Damn you, Mother Nature.

"The rage and righteousness against women represent one felt injustice after another," says Jukes. "Incels' basic premise of 'She won't let me fuck her' is about as straightforward an Oedipal statement as you can make."

Men are not victims and incels represent the worst in men: how they refuse to accept their own responsibilities and their reluctance to know themselves or admit what lives in their unconscious. The root of this is shame and frustration, which analysts believe comes from a childhood spent feeling impotent in the shadow of the father (castration anxiety) and separated from the mother. Masculinity, therefore, is a defence mechanism.

In the *Star Trek* episode "The Enemy Within" (bear with me), Captain Kirk is split into two. One version is hyper-masculine – childish, violent, vain and sexually aggressive – while the other becomes indecisive, weak and caring but feckless. The story ends with the idea that the nice Kirk needs the nasty Kirk to command the ship, so they find a way of splicing them back together again. Astounding as William Shatner's acting is, the premise is false because the breakdown of traditional masculinity doesn't mean the end of strength or authority or decision-making. Neither does the end of masculinity mean the end of desire or sex (of any variety). No man is binary in this way. The tenets of traditional masculinity – to dominate, to be tough and to see women as an "other" and mistreat them accordingly – are not necessary to be a man.

But how can we break down masculinity and the misogyny that comes with it? I found unanimity among the experts that I spoke to. If the problem starts with childhood, so does the solution. Breaking the dependence on the mother as "primary carer" is the first step. For this to happen, we need to reconsider the value of social engineering. "The solution for me isn't to blame mothers at all, it's to engage fathers in child-rearing so that the fury and disappointment and authority is not vested only in the person of the mother but shared between two parents," says Orbach.

The tenets of traditional masculinity – to dominate, to be tough – are not necessary to be a man

With the noble exception of the Scandinavian nations, paternity leave provision in most countries around the world is pathetic. Only by relieving the burden of the mother (and the general economic reliance of women on men) can these stocks be unlocked. "Primary school education is really female-dominated and I think that's a problem," says Trickett. "We need male role models from a very early age. We need to make a balance between being a caring male and the notion of being 'acceptably male'." The available figures tell us male teachers make up only 15 per cent of staff in British primary schools. Male nursery staff are virtually nonexistent.

But more male involvement in a child's development is not a simple panacea. "It doesn't mean we won't have fury and dependency," says Orbach. "But they would be ameliorated and it wouldn't be expressed in terms of girls feeling shit about themselves because they've got their own internalised misogyny and boys being so damn frightened that they've got to control women." At the moment the political will to make these changes does not exist.

New ways of addressing child development could mitigate against the effects of the traumas that boys and girls inevitably face. "Clinically, the end point is to stop splitting [seeing objects as all good or all bad]," says Jukes. "If you can stop this you will be mentally healthy." That is easier to achieve if you are raised in a loving and masculinity-averse family. "That doesn't mean you won't feel distress – shit happens," he continues. "But it means you will be able to deal with the shit well."

Masculinity and the misogyny it allows is so embedded men rarely recognise it. It affects our physical and mental health, and it builds walls few of us even acknowledge, let alone attempt to peer beyond. "The LGBTQ movement is having the argument for all of us," says Jukes. "In essence, they are fighting this battle for everyone, gnawing away at the edges of these definitions of femininity and masculinity and we will all be liberated by their success."

You can be a man without being masculine, but reaching that happy place will take generations. So sometimes it's helpful to ask some difficult questions: "Where do these feelings come from?" and "Do I treat women differently to men?" But perhaps not, "Is my wife just a bad driver?" Deconstructing masculinity is tough to begin and it's even harder to complete. We can't make it a perfect world, but we could make it a significantly better one.



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'We will end Aids in our lifetime'

It's time to start believing, says the Elton John Aids Foundation

Story by David Furnish

Last July in Amsterdam, my husband, Sir Elton John, was joined on stage by Prince Harry and Nelson Mandela's grandson Ndaba at the 2018 International Aids Conference. They announced the launch of MenStar, a \$1 billion campaign focused on the prevention and treatment of HIV infections in men across six African countries. As I watched Elton introduce the collaborating partners, I began to think about the journey that led us all there.

Back in 1993 – the year that we first met – Elton and his dear friend, the late Robert Key, established the Elton John Aids Foundation (EJAF) as a charity in London, a few months after it was organised as an official nonprofit in the US. EJAF was born of the conviction that *all* people with HIV deserve dignity, respect and compassion – a conviction that remains our North Star. As Elton likes to say, “No one gets left behind.”

In many ways, my relationship with Elton grew with the foundation. Being part of this transformative effort has been the most meaningful and satisfying work of my life.

EJAF started out small. And in terms of personnel, the foundation remains so, raising millions of dollars and awarding hundreds of grants every year with lean staff and efficient, transparent operating systems. Our goal is simple: to help whoever we can, wherever we can, whenever we can, however we can.

When we started, there were no effective treatments. Stigma, fear and prejudice were of nuclear proportions. All we could provide were the basics: meals and housing support, transport and connections to care. As medications came to market that first extended and then saved lives, we broadened EJAF's focus to providing treatment and prevention services for all those in need and particularly those most at risk of infection and most ostracised by their communities.

In 25 years, EJAF has been deeply involved with almost every major HIV/Aids initiative in the UK. We've funded the Terrence Higgins Trust, the UK's leading HIV and sexual-health charity. We've supported PrEPster, a volunteer group of London-based HIV prevention activists working to educate and agitate for access to PrEP (an antiretroviral pill that prevents HIV infection). We've created the Social

Impact Bond, collaborating with the NHS to reduce HIV transmission in South East London by bringing additional investment necessary to commission new evidence-based interventions addressing local health needs. We even helped establish the first national hardship fund for people living with HIV in the UK, as well as the first online resource for them.

But we wanted to have an impact beyond our borders. As we expanded internationally, we realised that we needed more resources. To get them, we pioneered a change in the realm of event fundraising. We began hosting the annual White Tie & Tiara Ball at our home. Elton got out the Rolodex and a cavalcade of the biggest-hearted musical artists performed in magically themed gardens inside a spectacularly decorated marquee on our back lawn. Lady Gaga writhed on stage while contortionists hung from trees in straitjackets. Coldplay invited guests to dance with them. And Justin

Elton got out the Rolodex and a cavalcade of the biggest-hearted artists performed

Timberlake brought “SexyBack” to everyone, in front of the tightest pitch-perfect 20-piece band. People had never seen anything like it. Today, such fundraisers are more commonplace. But when we started out, our ball was something new. Generous sponsors helped cover costs and guests responded by giving more and more each year.

More than 10,000 guests and dear friends of EJAF have attended our UK events, raising more than £80 million. With this money, we've been able to expand the reach of our grant-making programmes and make a real difference. For instance, our 2007 ball funded a fleet of 130 motorbikes that now transport 2,800 medical samples every week in Lesotho. At our 2008 ball, Bill Clinton pledged support for programmes to prevent HIV transmission from mother to unborn child in Cambodia.

Today, the programme President Clinton helped us start is hailed as a global example of excellence by the World Health Organization. It became Cambodia's national programme and reduced HIV transmission rates from mothers to babies to less than two per cent.

On a trip to Ukraine in May, Elton and I observed first hand an outcome of our fundraising that moved us both to tears. We were in the country to celebrate the contributions of our UK charity alongside our national partner, the Elena Pinchuk Foundation. We toured the 100% Life Center, a new hospital for people living with HIV/Aids and the brainchild of our grantee, the All-Ukrainian Network Of People Living With HIV/Aids. EJAF gave the network its first grant in 2002 to help rent a tiny flat so its members would have a safe place to meet. The network now partners with the Ministry Of Health to oversee HIV treatment and care for 60,000 people.

At the hospital, we were reintroduced to an eleven-year-old boy named Nikita. We'd met Nikita in 2007 in an orphanage before he was adopted by his new family through a programme called Children Plus, which helps rescue orphaned children and children affected by HIV from state facilities. Children Plus was funded through an appeal at our 2009 ball and implemented with the All-Ukrainian Network Of People Living With HIV/Aids and the Elena Pinchuk Foundation.

We've come a long way since 1993. EJAF has raised more than £330m worldwide and we've supported more than 3,400 innovative projects on four continents. The HIV/Aids epidemic looks different today than it once did. But so long as it continues to take lives, so long as the stigma that accompanies it continues to ruin them, we'll keep fighting. After all, we know what works: ensuring that every individual is treated with dignity and respect and is given access to accurate health information, prevention methods, treatment, medical care, support services and advocacy – no matter who they are, where they live, what they do, or whom they love.

I believe we will see the end of Aids in our lifetime. The finish line is in sight. With compassion and commitment, we'll cross it.

DAVID FURNISH IS CHAIRMAN OF THE ELTON JOHN AIDS FOUNDATION AND A GQ CONTRIBUTING EDITOR.

Is Victoria's Secret finally out?

When it comes to empowerment, the brand's annual lingerie show is not on the side of the angels

Story by **Olive Pometsey** Illustration by **Marco Melgrati**

In my personal life, I don't know a single woman that has ever watched the Victoria's Secret Fashion Show. Taking place this month in New York, it's an annual parade of female bodies that are toned, dieted and dehydrated to angelic "perfection" then scarcely covered by garish costumes. Frankly, it's difficult to see exactly what about the show is supposed to appeal to a modern, female demographic. The products so heavily marketed throughout the spectacle are clearly designed to fit female anatomy, but the question of who the show is designed to please is a little harder to answer.

Whether intentionally or not, whenever a woman is scantily clad, it's almost inevitable that the male gaze will follow. Trying to pretend that the team behind the \$26.4 million Victoria's Secret Fashion Show is too naïve to have capitalised on this over the 23 years since its inception is just as ridiculous as imagining any of the garments showcased on their runway being worn in everyday life.

Despite selling products for women, a tremendous emphasis has always been put on the fact that the Victoria's Secret Fashion Show is the "sexiest night in television" (it airs on CBS in the US), a line that I'm sure encourages more men to tune in than it does women. Victoria's Secret angels are the pinnacle of the meticulously manufactured "natural" look that men so often say they prefer, sporting loose waves in their hair, sun-kissed skin and subtle make-up tricks to give the impression that actually, yes, these models are sent from heaven. After all, for a period of time, this very magazine published annual Victoria's Secret photographic portfolios, giving us a good idea of who exactly these angels might have been sent for.

"It's really like being an Olympian," is how Sophia Neophitou-Apostolou, the Victoria's Secret creative director, justifies the physical

standards that models must meet in order to earn their wings and a coveted spot as one of the brand's angels. This isn't to single Neophitou-Apostolou out specifically – she is also an editor who has long campaigned for greater diversity and transparency within the fashion industry and, indeed, this magazine has run photographic features about past shows. But still, we're expected to marvel and wonder at the models' dedication to looking conventionally hot, while they talk at length about how empowering it is to work out twice a day and eat a clean diet. Plus, we too can #TrainLikeAnAngel by purchasing a £45 Victoria's Secret sports bra and the services of a personal trainer, because shouldn't we all aspire to be just like them, rather than, you know, actual Olympic athletes?

Let's not forget that, beyond the fashion show, Victoria's Secret is a business that has to appeal to females. While misguided men might funnel into stores to panic-buy their partners a gift on Christmas Eve, the brand's main demographic is women aged under 24. Although it has faced criticism in the past – such as when the US National Organization For Women branded it "softcore porn" in 2002 – its sickly sweet, girly aesthetic, alongside a narrative of how feeling sexy in lingerie can be a tool for empowerment, appear to have eclipsed any unsavoury aspects of the show. But it's far easier to feel sexy as a 5'9" model

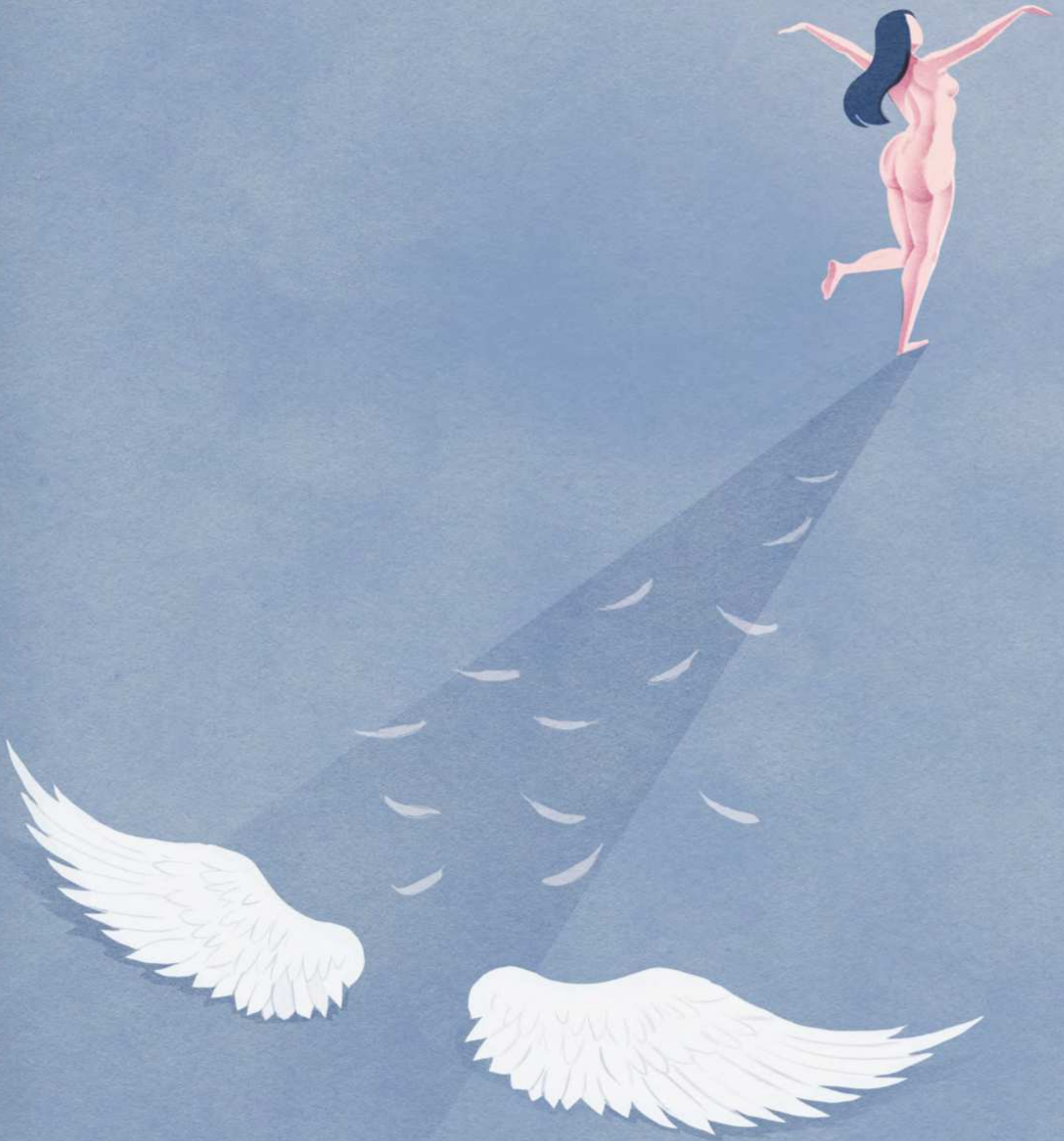
Intentionally or not, whenever a woman is scantily clad, it's inevitable the male gaze will follow

with a 24-inch waist than it is for the average woman looking at herself in comparison.

At the helm of the business is the CEO of Victoria's Secret parent company, L Brands. An 81-year-old billionaire praised for his retail prowess, Leslie Wexner is the man responsible for selling lacy underwear to women almost a quarter his age. "When the customer zigs, you zig," he told the *Financial Times* in March this year, but is it really possible for Victoria's Secret to U-turn on its archaic notions of sexiness to keep up with society's sharp zag into the era of Me Too? Perhaps the answer lies in his response to the idea that "male bad behaviour" could be, in part, a consequence of the fashion industry's objectification of women: "I think that's just complete nonsense," he retorted in the same interview. Meanwhile, L Brand's stock dropped 40 per cent this year, and viewership of the annual fashion show has almost halved since 2014.

There's absolutely nothing wrong with both wanting to feel sexy and respectfully appreciating another person's appearance, but the Victoria's Secret model of airbrushed perfection is clearly out of touch. Rihanna's line of lingerie, Savage X Fenty, sold out within 24 hours and was promoted on Instagram using models of all shapes, sizes, ages and ethnicities. The line is raunchier than Victoria's Secret's offering, with open-cup bras and a line of "Xcessories" that includes a whip, but it's struck a chord with women because the brand gives us the opportunity to be sexy on our own terms: the phrase "Women should be wearing lingerie for their damn selves!" greets shoppers on the homepage.

And if women are wearing lingerie for themselves, then do we really still need to see it sauntering down a runway as an empty affirmation of empowerment? Women are humans, not angels. It's time to start treating us that way.



Photograph XXXXXXXXXXXXX

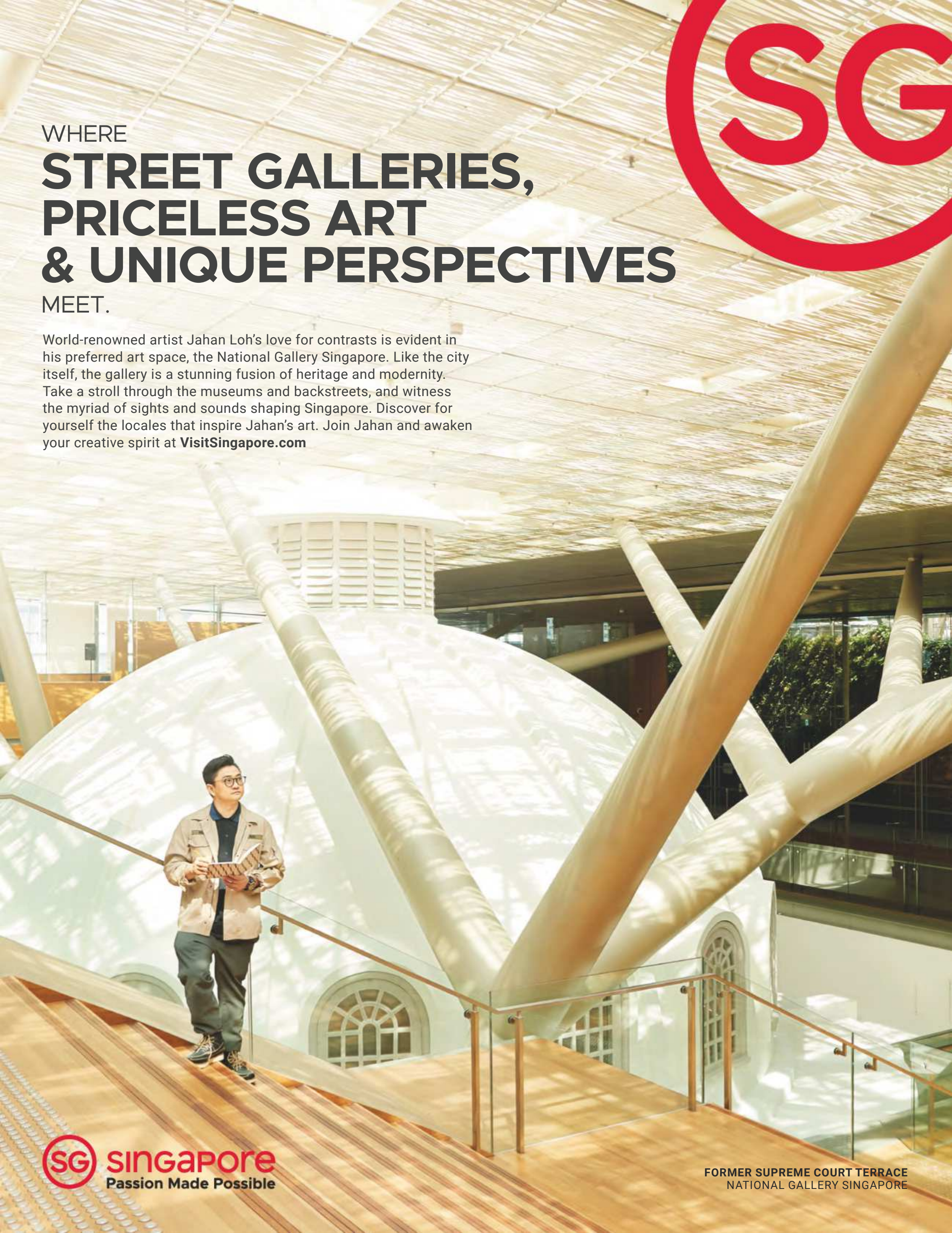
The narrative of lingerie as a tool for empowerment has been eclipsed

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Welcome to BROTOPIA

Can tech culture's toxic masculinity be solved? There's (still) no app for that

Story by **Oliver Franklin-Wallis**

The geeks have inherited the earth and have their sights set on Mars. The world's richest man, Jeff Bezos, runs a tech company. The world's first trillion-dollar company, Apple, is a tech company. Tech entrepreneurs are the new celebrities. If the alpha males of the Eighties were pinstriped bankers, today, they're startup founders wearing Apple watches swigging Huel (solid food is for wimps) and live-tweeting their latest trips to Burning Man.

Tech promised to reinvent the way we live and change the world for the better. But the industry is plagued by the same tired, toxic behaviour as finance, entertainment or any industry where men have historically abused imbalances of power and privilege. In 2017, as the Me Too movement was finally exposing Hollywood's demons, the tech industry was undergoing its own reckoning: former Uber CEO Travis Kalanick was ousted from the company after presiding over a "bro culture" rife with allegations of sexual harassment and discrimination. Venture capitalists such as Dave McClure and Justin Caldbeck resigned over widely known but previously unstated sexist behaviour and Google acted after the infamous memo from engineer James Damore that argued women make worse software engineers than men. (They don't and he was quickly sacked.)

In February 2018, Bloomberg's Emily Chang released *Brotopia*, a book that laid bare Silicon Valley's boys' club: MDMA-fuelled sex parties at venture capitalists' houses, discrimination and exploitation by senior investors and sexism running through to the boardrooms of billion-dollar businesses. But it's not unique to California: tech's bro culture is pervasive in the UK too. It's the all-male, invite-only afterparty at that high-profile industry event; startups holding meetings at strip clubs; dating apps throwing parties where sushi is served off naked women; it's male founders being discriminatory against female and minority staff; drunken passes (and in some cases, assault)

at overwhelmingly male tech conferences; powerful investors using pitch meetings to make inappropriate advances.

"Raising money can be a hard thing to do, fraught with power imbalance, regardless of gender," says Clare Jones, chief commercial officer at mapping startup What3Words. "But as a woman who has raised money for our company, there are definitely challenges I seem to have experienced more than the men I know who have raised capital, from inappropriate remarks about the way I look to incredibly uncomfortable and sometimes scary situations with suggestive, explicit and intimidating comments – even physically inappropriate behaviour."

"I've heard stories from women going into investment meetings and wearing fake engagement rings. Or of women that went out of their way to [recruit] a male cofounder in order to avoid awkward conversations with male investors," says Cathy White, founder of tech PR firm CEW Communications. "It's like with Harvey Weinstein: it's men abusing power."

The challenge with reporting sexism in UK tech is that, even though it's an open secret, many are still afraid to speak out, even after Me Too. Most of the women I spoke to wouldn't comment on the record for fear of professional repercussions or because their experiences were too painful.

"I've had conversations about this with many women in the tech scene," says Jones, "including warning each other to be careful around specific people, but it can be hard to know what to do."

"Everyone is very well connected; everyone is only one or two people removed," White agrees. When a wealthy group of privately educated white men control the money that can make or break a tech startup – female-founded startups received just 2.2 per cent of total venture capital funding in 2017, according to industry database Pitchbook – speaking

out is hard. And the tech media is not without its own demons. (UK tech journalism gave us professional troll Milo Yiannopoulos.)

In hindsight, it's perhaps unsurprising that a generation of young, socially maladjusted young men who grew up shunning human contact for online games would, when suddenly coming into unprecedented power and wealth straight out of their university dorm rooms, create a culture that feels more like teenage wish fulfilment – *Weird Science* made real – than befits perhaps the most powerful industry on the planet. But it's also profoundly troubling when Mark Zuckerberg – the founder of the world's largest social network – started out creating a website that rated students' looks and when the CEO of the most popular dating app, Tinder, is settling sexual harassment lawsuits.

"Tech is shaping what the offices of the future will look like, what the jobs of the future will look like, what the relationships will look like. Currently only a tiny percentage of that is being shaped by women," says Zara Nanu, CEO of gender pay analysis startup Gapsquare. "We risk, 20 years down the line, creating a world that is even more patriarchal and masculine than it is now."

Herein lies the challenge for today's tech titans: systematic inequality isn't a line of code, a bug in the system – it is the system. The masculinity of Silicon Valley is obsessed with life hacks, systems to be gamed and won, but the challenges that now face tech – from allegations of manipulating elections to the politics of free speech – aren't simple. Launching diversity initiatives is a start, but meaningless unless there's serious change. At the end of the day, Uber is still being used, Travis Kalanick is still rich and the kind of behaviour that shook the Valley in 2017 remains an everyday occurrence. "There's a lot of lip service, but then the reality is completely different," says Nanu.

Deleting tech's toxic culture will be hard. But perhaps it needn't be. Treat everyone equally, bro. Now there's a disruptive idea.

Yesterday's footballers were 'snowflakes' too

Think players of the past were made of stronger stuff? Don't you believe it

Story by **Martin Samuel**

Terry Venables made his debut for Chelsea on 6 February 1960, away at Upton Park. He had just turned 17 and was regarded as the brightest prospect in the country – the “new Duncan Edwards”. Think of Phil Foden, but actually getting a game for Manchester City.

It did not go well – West Ham won 4-2. Venables recalls he had a nightmare. The game was going on around him, boy against men, and he was struggling to keep up. At half-time, sat in the dressing room desperate for guidance, he saw the mighty figure of Johnny Brooks approaching.

Brooks was Venables' hero. An immensely talented inside-forward, he stood six-feet tall, bronzed, with striking blond hair. Long before players endorsed fashion or beauty products, Brooks was on the roster at Max Factor. “An Adonis,” Venables recalled, “and he could play. Everyone looked up to him.”

Brooks was exactly the person the teenage Venables needed in that moment and here he was, his saviour. “Johnny's going to sort me out; Johnny will get me through this,” Venables thought. Brooks sat down next to the young man. Patted his knee reassuringly. Turned to him with a look of utter certainty. “How do you think I'm doing, Tel?” he asked.

That was the one thing Venables didn't know about his hero. He was wracked by crippling self-doubt. Brooks couldn't possibly help his young teammate with his game because he was staggeringly unsure of his own. Now we might consider Brooks a snowflake or decry the millennial mindset. His anxiety would be put down to a crisis in masculinity, brought on by the changes in modern society, particularly in the macho world of sport. Men are different these days, we are told when we hear of players feeling pressured or insecure. It wouldn't have happened in the old days.

The fact is, as Venables' story suggests, men haven't changed. We just know more about each other now; we share; we are aware of emotions and feelings. Today, a player of Brooks' calibre would have a social media account and a public profile. We know that Steven Gerrard, for instance, was a Brooks-like

figure. A wonderfully gifted player, capable of turning the biggest matches almost by will and yet at other times hopelessly short of confidence. On the night Liverpool won the Champions League in 2005 – an against-all-odds victory that was, in essence, down to him – Gerrard recalls edging nearer and nearer to his coach, the comically cold Rafael Benítez, at the afterparty, desperate for validation.

Eventually, indicating towards the giant trophy, he nudged Benítez. “Not bad that, eh, boss?” he said, expecting at least mild commendation. At which point Benítez delivered a lengthy lecture on Gerrard's positioning for AC Milan's first-half goals. Gerrard retired from international football with 114 caps. Asked how many great performances he had delivered for England, he replied six or seven.

Yet tell a regular on the Kop that Gerrard lacked self-belief and they would think you insane. We buy into this concept of men of steel, iron souls, lionhearted individuals. When a great player passes away, tales are invariably told like war stories, all indefatigable bravery, mental and physical endurance, even if the evidence is quite to the contrary. Kevin Beattie, a legendary defender from the days when Ipswich Town were a good team, died last September aged 64. Contemporaries say he could have been England's Paolo Maldini. Obituaries and tributes made him sound indestructible.

Yet Beattie's career was over at 28 for the most mundane of reasons – persistent knee injuries – and what we know of his private persona suggests a quite pitiful vulnerability. Born poor in Carlisle, he should have signed for Liverpool, but when he arrived at Lime Street station as a 15-year-old there was no one from the club to meet him and he lacked the self-reliance (and money) to traverse the city alone. Beattie crossed platforms and caught the first train home. Later, called up by England's under-23 team for a match in Scotland, he got off when

the train stopped at Carlisle, feeling homesick, and went drinking with his father instead. These are not the actions of a resilient man. In retirement, Beattie drank heavily and contemplated suicide. In death, he was reinvented as a colossus when, clearly, he needed help. The man in the arena is not the man in isolation. We remake these figures from the past to conform to our ideals of simpler, better times, when men were men, made of stone and knew their place in the world.

Like Bert Trautmann, the goalkeeper who famously played in the 1956 FA Cup final for Manchester City with a broken neck, the inference is always that he knew it was broken and soldiered on anyway. Of course, he didn't. He knew he was injured because he played the last period of the match “in a kind of fog” – but he had no clue of the true extent. Anyway, at a time when substitutes were not permitted, it was expected that injured players just occupied the space as best they could, particularly goalkeepers.

These days, with modern medical science and seven substitutes, Trautmann would be instantly replaced. Yet that's professionalism, not changing masculinity. Even in 1956, once

Trautmann's condition was identified he missed the opening five months of the following season, coming back into the first team on 15 December. He was considered to be lacking confidence and faced calls to retire. The next season he let in 100 goals. Some will argue, he never fully recovered from that injury.

So what has changed? Well, today, Trautmann's trauma and the issues around it would be debated across many media platforms, while greater medical awareness and the sophistication of understanding would make it a national issue. That is what has altered over the decades: society, not just masculinity. A broken neck was always a broken neck; and boys were always boys.

Steven Gerrard recalls edging nearer and nearer to his coach, desperate for validation

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The What

Doug is a 28-year-old primary school teacher from London. He's intelligent and charming, in a relationship and plays football at weekends. He's known some of his best male friends since he was eleven years old and, like most millennials, eight of them keep in touch daily via a group chat on WhatsApp: the encrypted messaging service owned by Facebook with over 1.5 billion active monthly users. Sometimes, Doug (not his real name) and his friends use the chat to make social plans, share silly memes and innocuous anecdotes. "Boys' group chats are really immature. It's like the conversations we would have had when we were at school," says Doug. Other times, the group shares more sinister content: videos of Isis beheadings, violent or pornographic videos and un-PC "banter" they wouldn't dare say out loud. "WhatsApp groups provide a release for what we couldn't say in public," continues Doug. "Instagram is for projecting ideals, whereas on WhatsApp, you say what you really think."

Recently, all-male online groups have repeatedly made headlines. Last year, there were the Bournemouth freshers who, via a

Facebook group chat named "Crew", shared photos of a black female fresher (who they knew well) dressed as a Playboy bunny for Halloween, alongside unspeakable racist abuse, including references to slavery. The group chat was leaked to the girl they were slurring, who outed them on Twitter. Other similar incidents include the eleven suspended second-year Warwick University students who, in April, swapped disturbing rape fantasies and anti-Semitic messages in a Facebook group called "Fuck women. Disrespect them all" and the Belfast rape trial, where

three Irish rugby players (Paddy Jackson, Stuart Olding and Blane McIlroy, all in their mid twenties) were accused of group raping a 19-year-old woman before boasting about it on WhatsApp. The men, controversially acquitted at a Belfast court on 28 March, had exchanged messages such as "There was a bit of spit roasting going on last night fellas", and "We are all top shaggers."

The story that caused the most furore, however, concerned the "Exeter Five" in March, about a group of third-year law students who sent messages in a WhatsApp group titled "Dodgy Blokes Soc". As well as racist slurs against London mayor Sadiq

Khan and finding inspiration in Enoch Powell's "Rivers Of Blood" speech, the friends exchanged jokes about rape: "Let's fresh plan the bar crawl as a welcome back, before we rape them lifeless again." Eventually, one of the silent group members posted screenshots of the conversation to Facebook, saying: "I did not come out with it straight away due to the pressures of third year, consistent anxiety and worry of how to deal with the situation, so I just kept it to myself and distanced myself from university." Matthew Bell, one of the chat's most vocal members, who had a job offer revoked from Hill Dickinson LLP, said: "I would like to make it publicly known that I do not honestly believe any of the things I said."

So why did he say them? Was it, as Donald Trump said of his "grab them by the pussy" comment, just "locker room talk"? While these headlines are extreme and do not illustrate the private conversations of all men, there is something to be said for how many men I speak to can, in some way, relate. "I can see how that Exeter chat could have escalated," says one, who admits to making up misogynistic experiences with women just to win "airtime on the group chat", which he felt gained him popularity and respect. Jack (also not his real name), a sports journalism student at Sheffield Hallam University, told me the issue stemmed from "performative masculinity", with men pressured to publicly

There is a worry that this daily 'banter' makes it more difficult for men to express themselves

New social media micro-cultures have given some men cover to behave in ways they never would in public – engaging in racist, misogynistic, even criminal speech. But is this an airing of nasty inner selves or purely private banter between friends and their smartphones? GQ slides into your DMs and asks could these online safe spaces instead be harnessed to break the codes of silence behind the male mental health crisis?

Story by **Eleanor Halls**

SApp trap

conform with “stereotypical lads culture... It’s all about “who’s the bigger lad” and who can get the biggest reaction,” he says. “I didn’t know if others in the group were laughing out of shock or laughing to fit in.” When Jack called comments out, he was told to “stop being so sensitive”.

Martin Lloyd-Elliott, a chartered psychologist and consultant psychotherapist based in London, says “men use shock tactics and outrageous speech or actions as a way of trying to bond, impress, adrenalise or dominate.” It’s also, says Lloyd-Elliott, a sign of the times. “All men have a shadow – that part of them they hide, deny or repress. This includes aspects of our nature that society labels as shameful, forbidden, unacceptable,” he says. “In this age, when the right to be offended has eclipsed the right to be offensive, many men – and women – feel an urge to break the rules.” Lloyd-Elliott refers to private online spaces such as group chats, which, for many young people, are fast replacing face-to-face interaction, as “micro-cultures” in which “we often suspend our wiser judgements and act according to the particular rules of the exclusive particular space. The performative space normalises extreme exchanges, [as if to say], ‘This is not the way we do things around here.’”

The popularity of online messaging is such that 49 per cent of teenagers even admit to messaging someone in the same room. Consequently there is the worry that this daily, surface-level “banter”, catered to by online micro-cultures, will increase and make it more difficult for men to express themselves emotionally. “Our group chat’s constant banter meant that when one of our boys tried to share his feelings, the others replied with the ‘man up’ mantra,” says Doug, who noticed that the friends dominating the online chat were actually the most withdrawn in person. “And we wonder why suicide is the biggest killer of men aged 18 to 30.”

So what can men do to break from the constraints of hegemonic masculinity, exacerbated by the echo chamber of online

microcosms and impressed upon them by their peers? Lloyd-Elliott suggests joining The ManKind Project, the male community aiming to “return to the brotherhood community of men” by supporting a network of men’s groups meeting across the world. Boysen Hodgson, The ManKind Project’s communications director, says one of the organisation’s mantras is “I’ll go first”, which encourages men to share their feelings first, so that others will follow.

“Hyper-competitive performative banter is a gambit to feel significant or powerful in places where weakness isn’t viewed as acceptable,” says Hodgson. “All men have weakness. Men have deep emotions and are longing to express something real.” mankindproject.org

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One child left behind: how China's family planning created a nation of lost men

How the demographic time bomb and state interference engendered a generation of 'little emperors'

Story by Hazel Sheffield

There are signs that China may switch from restricting childbirth to enforcing it

During a visit by the US President Richard Nixon to China in 1972, then Chinese premier Zhou Enlai was asked about the impact of the French Revolution. "Too early to say," he replied. Almost 200 years had passed since the French Revolution of 1789. Critics took his answer as evidence of the sageness of the Chinese who, unlike their hot-headed counterparts in the West, are capable of the long game.

When China's one-child policy was rolled out in 1979, it seemed like another example of this kind of foresight. In 1970, when China's population-control experiments began, women of childbearing age gave birth an average of 5.8 times. By bringing down the birthrate, leader Deng Xiaoping aimed to reduce the burden on the state while modernising the economy, allowing foreign investment and encouraging entrepreneurs. This generation of elites, Deng thought, would speed China into the first world.

Forty years on, the one-child policy no longer looks so prescient. China is crashing into a demographic disaster familiar to most other developed nations: the population is getting older while the number of workers is shrinking. In the UK, the ageing population has been described as a demographic time bomb where the number of people over the age of 85 requiring round-the-clock care is set to double by 2035. But the UK population is still growing. In China, the birth rate was already beginning to decline when the state relaxed the one-child policy, and is about to go into reverse. From 2030, Beijing expects the population to slip from a peak of 1.45 billion. If China is the engine of the world, in little over a decade, that engine will start to seize up.

In the interim years, China's great birth-control experiment has wrought untold cruelty on families who suffered forced abortions and sterilizations, the kidnapping of children and the trafficking of brides.

In the middle of it all is the longed-for child – the so-called "little emperor". He was born in the Eighties, just as American television, fast food and rock music arrived in China. Today, he may be single and living in the city, in an apartment bought by his parents to increase his eligibility. He is surrounded by other men, since there are 119 men to every 100 women in China. Everything he does is imbued with significance by his aging parents, not least his choice of bride, as it is traditionally the wife who cares for the elderly. If he dies, his parents will become *shidu* (parents who have lost their only child); without the financial security of the bloodline they risk being cast out, without a place in a nursing home or a burial plot.

Heaped with this pressure, the children

of the Eighties were schooled to become the elite. It is a destiny they grasped in order to single-handedly shoulder the financial needs of their ageing parents and grandparents. Many no longer want to step back to raise children. The prizewinning author Chen Qiufan, himself a child of the Eighties, has spoken out about his fears of being lulled into "following a script set by the previous generation".

Commentators now worry that too much homework is making boys soft. Headlines crow that the portrayal of effeminate men in Japanese and Korean culture is creating a "gender crisis". A lack of male teachers has been blamed for depriving young boys of role models, resulting in incentives to encourage men into teaching. Some schools have asked boys to sign pledges to act like "real men", while others are introducing classes in martial arts. A 2016 textbook called *Little Men* covers the difference between boys and girls and encourages boys to be more masculine.

Lifting the limit is too little too late. The state is scrambling to reverse the one-child policy, fearing that the ageing population endangers the economy and the stability of the ruling Communist Party. Incentives have been introduced to encourage young people to settle down and start having families. In Liaoning, a province in the northeast, young families are offered tax breaks, housing and education subsidies and long maternity and paternity benefits.

There are already signs that China may switch from restricting childbirth to enforcing it. Recent changes to abortion law mean that women in Jiangxi Province in the southeast must seek government approval to terminate a 14-week pregnancy. The female body, long viewed by the government as an instrument of the state, will become a battleground once again as China tries to stop its population from going into decline. So too will the fortunes of China's little emperors, as they struggle to live up to expectations.

That story about the French Revolution, used for so long to prove that Chinese statesmen take the long view? It later turned out that Zhou Enlai, the premier in 1972, was talking not about the French Revolution of 1789 but the student revolt of 1968, just four years earlier. Four years may have been too soon to give a verdict on that protest, but 40 years of the one-child policy have been conclusive. Demographers say it has stripped the familial structure of society in China. So much state intervention has changed the very nature of what it means to be a man.

A woman's place is in the House

By shining a light on all that divides us, British politics' gender agenda will bring us all together

Story by **Matthew d'Ancona**

Shall we have womanly times/Or shall we die?" The question posed by Ian McEwan in the oratorio he composed in 1983 with Michael Berkeley resonates today – especially in the world of politics.

Only 32 per cent of MPs and 26 per cent of peers are women. In local government, 75 per cent of jobs are held by women – with only 33 per cent of councillors and 15 per cent of chief executives female.

Although the Representation Of The People (Equal Franchise) Act 1928 – which gave women the right to vote on the same terms as men – celebrated its 90th anniversary this year, there have only been two female prime ministers, both Conservatives. Labour has never come close to electing a woman to the party leadership (though Margaret Beckett and Harriet Harman have held the post on an interim basis).

Has Westminster changed? Yes, of course. Since I was first granted a lobby pass in the Nineties, Parliament has become more family-friendly, less overtly sexist and generally more civilised. But venture deeper into the older parliamentary buildings and it is idle to deny that this institution is still patriarchal in character. The bars, tea rooms and battered leather armchairs still constitute an environment designed by, and for, men.

Under pressure from the Me Too movement and groups such as the Women's Equality Party, the culture is evolving in fits and starts. Michael Fallon and Damian Green both had to quit the cabinet last year amid allegations of inappropriate sexual conduct.

An official survey in February of those working on the parliamentary estate found that one in five had experienced sexual harassment in the preceding 12 months, women reporting twice as many incidents as men. New measures to deal with such grievances have been announced by Andrea Leadsom, the leader of the House Of Commons.

Yet there is a very long way to go. When Boris Johnson announced that he was to be divorced from his wife of 25 years, it was his

alleged girlfriend, Carrie Symonds, the former Conservative communications chief, who was demeaned in the press and treated as a "scarlet woman." In September, 70 women working at Westminster signed a letter condemning the treatment of Symonds. "We are often treated in a way that men wouldn't be," they wrote, "and this debacle is only the latest example of a political and media culture still steeped in misogyny."

As for representation itself, the Tories remain the only major party not to have embraced all-women shortlists. In August, the Conservative chairman, Brandon Lewis, announced that the party would henceforth seek an even split of male and female candidates on constituency shortlists. Whether Tory associations will rise to the challenge is another matter.

What is certainly true is this: the percussive force of Me Too has created an overdue and necessary re-evaluation of the politics of gender. Primarily, this is about the readiness to acknowledge the continuing dominance of men in parliament and government and the will to do something about it.

But this is not the end of the matter. Even as the scandalous underrepresentation of women in politics is recognised, it has become clear that men, especially young men, have anxieties and grievances too.

To say as much is not always popular: those who draw attention to specific problems faced by men risk mockery at best – scorned for their "male privilege" – or outright opprobrium – attacked for entrenching "toxic masculinity". And there are indeed men's rights groups, particularly online, that do little more than wrap their misogyny in petty complaints: search for "MGTOW" ("Men Going Their Own Way") on Google or

YouTube and experience digital self-pity in its purest form.

Still, the problems are real. It is shocking to reflect that suicide is the single biggest killer of men under 45 in the UK. No honest student of family law could deny that it is still tilted against men, especially in the structural preference it gives to divorced mothers over fathers. The jurisprudence of broken families remains an illogical mess of traditionalism (mothers are better parents than fathers) and feminism (the genders are equal).

Young men, especially those who are not university-educated, are increasingly alienated, uncertain about what modern masculinity amounts to. The

Feminism has always been about power. It has also, necessarily, been about policy

runaway success of Jordan Peterson's books and videos reflects this lack of confidence and direction.

To recognise this challenge – and its implications for public policy – is not to demand that less attention be paid to the Me Too movement. On the contrary: that movement is now morphing from a

straightforward quest for justice – a quest that continues – into a much more nuanced exploration of gender in all its manifestations.

This is politics in its purest form. Feminism has always been about power and its distribution. It has also, necessarily, been about policy too: reproductive rights, equal pay, equality, family law, maternity and paternity leave, sexual crimes and much more. Transgenderism and Me Too are only the latest galvanic forces to make themselves felt. Some find this process threatening and innately unsettling.

They fret that, today, men and women are being driven apart irrevocably, confusing much-needed reform and debate for puritanism. But the truth is that we men have absolutely nothing to fear in this era of transformation. You never know, we might even learn something,

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Pornucopia!

Why disaffected young men need more pornography: more nuance, more perspective and, crucially, more truth

Story by **Eva Wiseman** Illustration by **Marco Melgrati**

There is a moment in *The Butterfly Effect*, Jon Ronson's epic and oddly moving podcast series about internet porn, that stayed with me. It's the moment when, on the set of a porn film, an actor loses his erection mid-scene. This is not uncommon – the pressure to perform can soften the stiffest dick – but what surprised me was what the actor did next. He turned away from the woman, naked below him, in order to find his phone and search Pornhub to get himself hard again.

Yes, sure, I'm a person that sees the apocalypse in a yoghurt pot, doom in changing cloud cover, but there seemed something chilling about this impulse, partly because it was not unfamiliar. It's similar to a compulsion I'll admit to, a longing to take my phone to the loo and reset myself with a mindless scroll through Twitter during dinners with loved ones, when the lure of strangers talking nonsense on the internet is suddenly and pressingly preferable to real life. But it disturbed me mainly because it suggests that desire itself has been broken.

At art college I picked up Andrea Dworkin's *Pornography*, because I thought it might have rude bits. I was disappointed, but inadvertently learned about what Dworkin and her fellow Eighties activists threatened would happen if porn was not controlled: that men would begin to objectify women the way pornography did, encouraging incidents of rape and assault and inequality to rise. Then the internet happened and the prospect of limiting porn became an impossibility. But while unlimited free porn did change the world – and the world of desire in particular – it didn't turn men into grabbing, rutting beasts. It did the opposite.

In 2003, Naomi Wolf visited campuses across the US to talk to students about sex. Women told her that in a "pornographised" world, rather than having all the sex, all the time, they found themselves unable to form sexual relationships with men. "For

how can a real woman... possibly compete with a cybervision of perfection, downloadable and extinguishable at will?" Instead of encouraging sexual mayhem, as Dworkin predicted, Wolf concluded, "The onslaught of porn is responsible for deadening male libido in relation to real women." Last year, Ronson reported a 1,000 per cent rise in erectile dysfunction in young men since 2007, the advent of free porn. Has online porn replaced sex itself?

It's worth considering, isn't it? And not just the effect of porn, but the digitalisation of all our sexual relationships, from gamified dating on Tinder to the advance of sex robots – a phrase I can't type without also saying

Free internet porn didn't turn men into grabbing, rutting beasts. It did the opposite

out loud in a movie trailer voice. Cultural analyst Sherry Turkle warns that we're rapidly approaching a point where, "We may actually prefer the kinship of machines to relationships with real people." A study by Stanford University says this might be because, as *Newsweek* put it, "Our brains aren't necessarily hardwired for life in the 21st century." Which is, well, a shame.

It's a shame, especially, because the inevitable responses to such warnings are to get rid of porn, to stop all this modern silliness by switching off the internet and returning to the good old days of healthy orgasms and looking each other in the eye. But, as with many debates held by grown-ups about children, there is the smell of moral panic about such reactions. Instead of accepting that our brains can't deal with the future and switching the internet off, shouldn't our response be to "rewire" our brains?

Technology doesn't go backwards, so we must learn better ways of living with it. According to a Middlesex University study, 53 per cent of 11- to 16-year-olds have seen explicit material online. Porn has replaced sex education, a messy development that inevitably skews our sexuality, but what porn can't teach viewers is that porn is a fiction – that's a parent's job, a lover's job. There are problems with the way we're evolving into myopic and blue-lit obsessors, but it doesn't mean the end: sex-nology need not necessarily be bad and neither does our engagement with it.

Rather than banning porn, how about having more? More porn, from as many perspectives as possible. More acknowledgement that sexual health does not stop at an STI test. More time spent hacking away at the cultural insistence that women are either virgins or whores. More conversation about sex at a younger age, more stories of sex from a greater variety of viewpoints, more nuance, more women, more acknowledgement that, while some people spiral down the internet and crash, many others turn to technology, not just for release, but to explore love and desire from an increasingly lonely place. In *The Butterfly Effect*, Ronson meets a porn producer commissioned to make a video of a woman sitting on the floor, saying into the camera, "You are loved." Porn is so ubiquitous it has gone beyond sex and into therapy.

It's too easy to demonise internet porn, or detach it from the real world, but doing so pushes those in trouble further away. Through Dworkin, Wolf, Ronson et al, we can see a timeline of human anxiety. Perhaps today, with everything laid out in front of us, young people could be educated about the ordinary and odd and sometimes profound truths of sexuality. Then those who choose to could enjoy online porn the way it was intended: as a corner of sex, rather than the whole world, a brief, diverting, unrealistic fantasy.



Porn is so ubiquitous it has gone beyond sex and into therapy

2048

What men will wear in

Having called your wardrobe moves since 1988, GQ dons its mystic robes to predict what the future has in store...

Story by **Teo van den Broeke**

Some pretty significant milestones have been plotted in the landscape of men's style over the past three decades. The first – and, arguably, the most important – came in 1988 when the pages of this magazine were first printed. It was also around that time that the full effects of Giorgio Armani and his greige-draped *American Gigolo* were being felt in our wardrobes.

Where before, tailoring was only ever worn with shirts, ties, braces and Oxford shoes (never Derbys), the mid-to-late Eighties saw suits being worn with T-shirts, polos and – for the first time ever – trainers. The thrift store ordinariness of grunge and the haute-terraces chic of Britpop in the Nineties broke ground for the current normcore craze; and that's before you get to the bafflingly banal proliferation of spray-on-skinny jeans, deep V-neck tees and over-washed black "going out" shirts that defined the early-to-mid noughties.

Though the aforementioned stylistic shifts have undoubtedly helped shape the way in which we dress today, here at GQ we're all about looking forward. With that in mind, here are our predictions for what men's wardrobes will look like in 2048, when, one can assume, the first ever beach resort opens in the Arctic Circle and this particular writer hits 61 (gulp)...

1 Older men will be much better dressed

I get it, ageing can be uncomfortable. Backs start aching, joints start clicking and it's impossible to move without letting out wind – one needs to grab one's comforts where one can. The reality is, however, that getting old shouldn't result in a wardrobe that reads like the neutrals section of a Dulux colour chart and nor should it result in one stuffed full of enough static-inducing nylon to generate an electrical fire. Ageing, in my opinion, provides a prime opportunity to embrace your

most stately and/or eccentric self: a chance to invest in one of the bespoke suits you couldn't afford in your twenties or to wear the colours and patterns you'd have been too embarrassed to try in your thirties. If you won't take it from me, then take it from Dylan Thomas: "Do not go gentle into that good night. Rage, rage against the dying of the light." And for pity's sake, wear good shoes while you're at it.

2 There will be a worldwide moratorium on designer tracksuits

Unless they are made by septuagenarian Japanese designers.

3 Leather will be 3-D printed

Hopefully, cows will have learned to stop farting so much by 2048 and the manufacturing of leather won't be so harmful to the environment. But if that hasn't happened, we'll have figured out a way to 3-D print ultra-soft Nappa leathers and embarrassingly supple lambskins, with which all designers will make lots of lovely jackets for our ever-so-stylish OAP wardrobes.

4 Vicuña will be the new wool

Similarly, vicuña will be affordable to anyone who isn't a Texan oil baron, a Saudi prince or Paul Manafort. The ridiculously soft fabric, which is made from the wispy beard of a tiny Andean camelid, currently comes in at around £700 per square metre... at cost. My hope, therefore, is that in 30 years time we'll have stopped mass farming sheep and that we'll be "happy" farming vicuña instead. And humanely.

5 Proper tailoring will make a non-pastiche-y comeback...

Not the nonsensically overwrought Don Draper garb everyone went nuts for in the noughties, rather the inordinately elegant pieces the Duke Of Windsor and Noël Coward made famous in the early 20th century. Think

embroidered silk smoking jackets and velvet frock coats. Yum.

6 ...and it'll be comfortable (ish)

With the aforementioned point in mind, the world's tailors will have figured out a way to make beautiful suits a) truly comfortable, b) crease-free, waterproof and breathable without looking shiny and c) properly Spanx-level slimming.

7 All men will wear dresses

In 30 years time, the gender-fluidity movement will have progressed to the point that men are not only allowed but encouraged to wear dresses and skirts. And I'm not just talking about "manly" kilts and tabards, either. Rather, massive, flouncy Molly Goddard-style party frocks that make the best of our legs, feel light on the shoulder and are brilliantly breezy around our bits.

8 Men will have started wearing socks again, even in summer

Because let's face it, there's nothing elegant about a big pair of unsheathed cankles protruding from the mouth of a brogue. Even loafers worn without socks can look a bit, well, hammy.

9 Silk will be a thing...

Silk will have become a common staple in all of our wardrobes, in the form of wafty silk shirts, billowing breezy silk trousers and liquid silk suits. What's more, some clever so-and-so will have figured out a way to make the fabric much less high-maintenance – because who has time for hand-washing in 2048?

10 ...but spacesuits won't

I predict (pray) that we won't be required to wear Elon Musk-designed tinfoil spacesuits in 2048 to protect us from the 70C heat of the post-global warming British summer. I'd much rather be wearing linen tbf...



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Ten life lessons from The Rolling Stones

With a combined age of 297, the Stones spent the spring and summer of 2018 playing to euphoric crowds in stadia across Europe – more than half a century after their first gig. Tony Parsons was at all three of the London shows and saw the best live music since Prince was alive. Time was, the seventh age of man was the end of the road, but if you too want to blur the boundaries, take instruction from the grand old dukes of septuagenarian strutting

Learn to survive

The Stones bounce back. They might get knocked down – by life-threatening tumours, by bereavement, addiction and brain surgery – but then they get straight back up again. All four members have survived life-rending trauma this century: cancer (Ronnie Wood and Charlie Watts), surgery to relieve a blood clot on the brain (Keith Richards after falling out of a coconut tree in Fiji and hitting his head) and the suicide of a partner (Mick Jagger's girlfriend, the designer L'Wren Scott, hanged herself in 2014). Watts was diagnosed with throat cancer in 2004 and had two operations to remove the tumour. "I thought I was going to die," the drummer told Radio 6 Music. "I

thought that's what you did. You get cancer and you waste away and die." But it is hard to kill a Rolling Stone.

Let go of the past

At the first of their three London shows this year, the Stones were supported by Liam Gallagher. As the moody Manc took to the stage of the London Stadium in the dazzling late spring sunshine, a rather forlorn figure cheered on by a smattering of middle-aged Oasis fans, you inevitably wondered if Liam will ever be able to heal the rift with his brother Noel. Certainly, neither Gallagher brother will be headlining a stadium show until they kiss and make up – or at least learn to tolerate each other for long enough to

trouser millions. What a contrast between the Oasis brothers and the Glimmer Twins: Jagger and Richards. Watts has said that Jagger and Richards are like brothers when they are getting along – but they are also like brothers when they are not getting along. They first met in September 1950, when they were classmates at Wentworth Primary School in Dartford, Kent, and the rifts separating the pair are infinitely more bitter than anything that has ever happened between Liam and Noel. The feud between the Gallagher brothers is almost entirely restricted to insults, such as “I’ve had more fun with a tin of sardines” (Liam on Noel) and “He’s like a man with a fork in a world of soup” (Noel on Liam). But this is manbags at ten paces compared to the mortal wounds that Jagger and Richards have been inflicting on each other for half a century.

The ill-feeling began with Jagger having sex with Richards’ girlfriend Anita Pallenberg, so it was claimed, on the set of *Performance*. “I didn’t find out for ages about Mick and Anita, but I smelled it,” Richards wrote in his autobiography, *Life*. “Mostly from Mick, who didn’t give any sign of it, which is why I smelled it. I never expected anything from Anita. I mean, hey, I’d stolen her from Brian [Jones]. So you’ve had Mick now. She probably nearly broke his back!”

But Richards – the most romantic Stone – was clearly devastated and has carried the scars for a lifetime. Richards had his revenge – back in the day, when he slept with Jagger’s then-girlfriend Marianne Faithfull and in his book, when he famously mocked the size of Jagger’s manhood. “She [Marianne Faithfull] had no fun with the tiny todger. I know he [Jagger] has got an enormous pair of balls, but it doesn’t quite fill the gap, does it?” This stuff – sexual betrayal heaped upon sexual betrayal, vicious insults about abnormally sized genitalia – would destroy any other band, but Jagger and Richards manage to put the past behind them. If you want to own homes in multiple countries and you want to sell out stadia, then *you keep the band together*. And even if you can never forgive or forget, you must learn to let the past go.

Never get fat

You never see a fat Rolling Stone. There is only one fitness fanatic in the band – the singer – but every Rolling Stone is lean, hungry, without a gram of excess fat. Three of them – Jagger, 75, Richards, 74, and Watts, 77 – were born during the deprivations of the Second World War. The baby of the band – Wood, 71 – was born just two years after the war ended. All of them were raised in a country of ration books and have

the gaunt, half-starved, high-cheekboned look of a generation that experienced real austerity. In Antony Beevor’s *D-Day: The Battle For Normandy*, he writes that the men who survived the beaches of D-Day and then survived the desperate ferocity of the fighting in the thick hedgerows of Normandy all tended to share one physical attribute: they were skinny. Lean, small, quick men who lived when so many around them were dying. The Rolling Stones are like those men who survived Normandy. Why are the Stones still alive when so many others are dead? Because Jagger has had a 28-inch waistline for 40 years.

Eat shepherd’s pie

Nutrition is vital to the survival of the Stones. Jo Wood, former wife of Ronnie, introduced Jagger to organic foods and he eats the diet you would expect of any endurance athlete – wholegrain breads, chicken, fish, lots of avocados (a good source of healthy fats) and a big bowl of pasta four hours before showtime. But half the Stones – Watts and Richards – have their own individual shepherd’s pie as a dressing-room rider (served on a warming tray with their names). The quickest way to enrage Richards is to touch his shepherd’s pie. “Don’t bust my crust, baby,” he warns. The fuel you put into your body is as important as any fitness regime.

Get better with age

Almost every artist runs out of puff in their middle years. But the true greats – Philip Roth, Pablo Picasso, the Stones – find an extra gear just as their contemporaries are slowing down or falling off their perch. Almost unbelievably, The Rolling Stones in their seventies are the most exciting live act on the planet. The 2018 *No Filter* tour was their equivalent of Roth’s late run of masterpieces – *Sabbath’s Theater*, *I Married A Communist*, *American Pastoral* – or the searing self-portraits that Picasso painted in his nineties.

Moderation in all things

Never do anything that will stop you raising your children. Never take more than you can handle. “I never mainlined,” Richards surprisingly writes in *Life*, meaning he never injected heroin into a vein. “I was never looking for that flash. I was looking for something to keep me going. So I used to shoot it up in the muscles.” Moderation in all things – even heroin addiction.

Manage your career without mercy

In the last summer of the Sixties, Brian Jones, the founder member of The Rolling Stones (and the band’s sex symbol), was dissipating himself with drugs. The Stones could

have imploded in a morass of Spinal Tap-like self-destruction. But instead of letting Jones drag down the band, Jagger and Richards kicked him out. Jones was dead in a swimming pool at 27. Fifty years after Jones’ death, Jagger has a knighthood and Richards has a home in the tropical paradise of Turks And Caicos. In the course of their long career, the Stones have been ruthless when they needed to be.

Stay married or have babies

Some Stones are still having babies (twin girls for Wood and his wife, Sally, in 2016, and a son for Jagger – his eighth child – with dancer Melanie Hamrick in the same year), while other Stones are in long marriages. Watts has been married to his wife, Shirley, for 54 years. Richards has been married to Patti Hansen for 35 years this December. If you want to hook up with much younger women, then prepare for fatherhood.

Love your work

Blur the line between work and play, advised Warren Beatty. The joy of spending a lifetime doing what they love is in Wood’s grin, in Richards’ blissed-out face when slashing out some blues lick, in Watts’ impassive Easter Island visage, in Jagger’s adolescent energy levels. The Stones enjoy their work.

Embrace old age

The Stones are far more impressive men now than when they were in their middle years. They are endlessly generous towards the young. A number of their support acts on the 2018 tour were invited onstage to do a duet with Jagger (James Bay did a chaotic “Beast Of Burden”; Florence Welch sang a moving “Wild Horses”).

Old age – even death – holds no terrors for them. They have seen it all and done it all and if they seem to suck the joy out of every moment, then it is surely because they realise that everything ends. Their history – the drug busts as well as the protein smoothies, Altamont as well as personal trainers, addiction as well as aerial yoga – is etched deep into the lines of their leathery, corrugated skin. They will never retire because they are, like their heroes, old blues men. Muddy Waters, John Lee Hooker and Howlin’ Wolf kept going unto the graveside and so will the Stones. Even if they all died tonight, what a story it has been, what a band they are and what a joy to hear the opening riff of “Jumpin’ Jack Flash” or “Gimme Shelter” or “Honky Tonk Women” or a hundred more.

The Stones make you look forward to being 75. They once taught a generation how to be young and now they are showing the world how to grow old.

It's time to be grown-up about SURROGACY

Couples having children through surrogates is on the rise in the UK, and the law needs to catch up

Story by **Charlie Burton**

For years, the image I had of surrogacy was derived almost entirely from *Friends*. In 1998, at the height of the show's popularity, there was a plotline in which Phoebe, she of the questionable life choices, offered to bear the child of her brother and his wife. After giving birth (to triplets, no less) Phoebe tried to keep one of the babies before tearfully, reluctantly having to say goodbye. At a time when surrogacy wasn't prevalent in the UK, this idea that it was unorthodox and potentially traumatic took root – and asking around it seems I wasn't alone.

Recently, however, surrogacy has re-emerged in the national conversation, this time as a perfectly normal option for couples who can't otherwise have children. That might seem to have come out of nowhere, but the number of British parents having babies with surrogates – through the “traditional” method (artificial insemination) or the “gestational” method (the implantation of an in vitro embryo) – has been growing thanks to incremental amendments to the law.

The inflection point was 2008, when two changes happened: nonprofit surrogacy services were legalised in this country; and same-sex and unmarried couples were permitted to apply for parental orders (the means by which legal parenthood is switched from the surrogate mother to the “intended parents”). The number of parental orders has grown from around 50 a year a decade ago to around 300 a year, and high-profile couples choosing surrogacy, such as Tom Daley and Dustin Lance Black, have bolstered its social legitimacy.

But the law is still not good enough. Michael Tierney-Gore, a 44-year-old working in the pharmaceutical industry, has first-hand experience of its shortcomings. He and his partner, Jerome, agreed they would like a child. Adoption didn't appeal because newborns rarely come up for adoption and taking in an older child can prove problematic – plus they wanted a genetic link. Surrogacy, therefore, was the best route and in 2013 they began

the process. In the UK there are just three surrogacy services, two of which (Surrogacy UK and Childlessness Overcome Through Surrogacy) operate like informal social networks. The most agency-like is the newest: Brilliant Beginnings. Set up in 2013 by lawyers Natalie Gamble and Helen Prosser, it offers a structured approach to vetting intended parents, matching them to surrogates and guiding both parties through the process. In return, Brilliant Beginnings asks for a fee to cover costs of £15,000 (this doesn't include the costs of IVF, embryo transfer or the surrogate's expenses, all of which total a further £35,000, approximately, in the UK).

Michael and his partner heard about Brilliant Beginnings and signed up. Shortly, they were matched to a surrogate. “She had enjoyed having children and wanted to extend that good to others,” explains Michael. She had the couple's first child, Rupert, in 2015 and their second, Felix, this year. However, when Felix was born, they discovered the law's limitations.

In the UK, the surrogate remains the legal parent until the court grants the parental order: a process that can take up to six months post-birth. That's difficult for both sides. It exposes the surrogate to the risk of the couple changing their mind and leaving her with the baby and it exposes the couple to the risk of the relationship with the surrogate breaking down. If the child is ill, for instance, only the mother is able to take decisions. Or take Felix's case, where the problem was that the surrogate mother had to be kept in on the ward after birth due to high blood pressure, meaning that the hospital couldn't immediately release the baby because Michael and Jerome were not the legal parents.

In many US states, these kinds of situations are avoided with legal mechanisms that put intended parents' names on the birth certificate from the get-go, often via a pre-birth order, which transfers responsibility to intended parents before the surrogate gives birth. That would be hugely beneficial in the UK.

Not everybody agrees. The anti-surrogacy lobby believes that the whole practice should be outlawed because it turns, in their eyes, children into commodities. Brilliant Beginnings' Helen Prosser says that's a gross misunderstanding. “This is no different from advances in medical treatment that give intended parents the opportunity to have IVF cycles. It is not commoditising – people wouldn't do surrogacy if they didn't need to.”

Detractors also argue that surrogacy is motivated by money – and that makes poor women vulnerable. That claim is more relevant to the US states in which commercial surrogacy agencies are legal, as surrogates may be compensated around \$40,000 in addition to expenses. In the UK, if you wish to obtain a parental order you are only permitted to pay the surrogate's reasonable expenses, typically around £15,000. The courts accept that in practice part of that will be a gift – but there are easier ways to earn that money than nine months of pregnancy. And if regulations were in place to make sure that vetting had to be thorough, vulnerable women would be protected.

I spoke to Jennifer Lahl, founder of the US group Stop Surrogacy Now, to hear her concerns. “Most of the public don't realise that [an IVF-based] surrogate pregnancy is more risky than a natural pregnancy,” she said. “Why would we put a healthy woman in a medically compromised situation?” She sent me a research paper supporting her claim. However, it only made me respect surrogates more. Childless couples are not going into this on a whim and if someone is willing to put themselves in harm's way on a completely informed basis, isn't that an amazing act of selflessness?

Right now in the UK, the Law Commissions are at the start of a three-year process to review surrogacy law, and issues such as the pre-birth parental order will be up for debate. They owe it to childless couples everywhere to do the right thing. **GQ**



If someone is willing to put themselves in harm's way on a completely informed basis, isn't that an amazing act of selflessness?



What does it mean to be a man? Right now, that question is the subject of fierce debate. To answer it, we've teamed up with Gillette – who've been helping men be at their best for more than 100 years – to talk to three men who offer different perspectives on the topic: a working father, a nurse and a barber who does more than cut hair. What do they have in common? They're all examples of men at their best, regardless of what they do

The barber

Joshua Coombes explains how a series of personal revelations enriched his life – and those in need around him

Story by **Kevin Perry** Photograph by **Hamish Brown**

In 2015, London-based hairdresser Joshua Coombes founded the #DoSomethingForNothing campaign. The idea behind the initiative is as straightforward as the name suggests. Coombes aims to remind us all that there are ways we could each do more to help people. He led by example by offering free haircuts, grooming and shaves to homeless people, helping them feel better about themselves. Along with before-and-after pictures on Instagram, he also writes a short summary of what he learned about the person during the intimate, personal act of cutting their hair and grooming their facial hair. Eventually he gave up his job working in a salon to focus on the campaign and he now travels the world giving inspirational talks – and still handing out free haircuts and shaves for the homeless along the way. His work is a reminder of how each of us can strive to be the best version of ourselves, but here he tells us how the idea that hairdressing is a “feminine” profession almost stopped him from pursuing it as a career:

KP: How did you get started as a hairdresser?

JC: I used to play in punk rock bands, and back then I'd often take a pair of clippers and cut my friends' hair. Around the same time that the band ended, I also had a six-year relationship which I really burned to the ground. It was very much my own

doing and I hurt someone incredibly in the process. That was a moment in my life when I had to take myself apart, analyse all the parts, and put myself together again. I didn't know what I was going to do. I remembered that when I was younger my mum said to me that I could be pretty good at being a hairdresser, but at the time I thought, “This is for girls isn't it?”

KP: When did that change?

JC: I was on holiday in New York with a couple of pals and I saw this guy walk out of a salon. He was checking this girl's wicked, choppy haircut in the natural light. He was so into it! He was looking at every angle, and she was loving every minute of it. It was an incredibly creative moment for me to witness. I realised it wasn't the granny salon thing that I thought it was. I walked into a salon a few weeks later and said: “Hey, I know I'm 24 but can you train me? I'll work really hard.” It started there.

KP: What made you start offering free haircuts and shaves to homeless people?

JC: I would walk by homeless people every day and not know what to do. I wasn't judging them, but I had my own barriers that were stopping me from approaching them. I went through a long process of trying to drop the superficial side of myself and I found that through these

conversations on the streets of London I was pushing myself out of my comfort zone. I think it's important to start with yourself as an individual and think about what you can do today with your own hands and your own mind to help people. I had to connect with it on an individual, one-on-one level.”

KP: What kind of difference do you think those haircuts and shaves made for the people who had them?

JC: A haircut isn't a necessity, like the food or shelter that people need to survive. It's beyond that, and that's why it's important. A haircut can be important in terms of dignity and the light you see yourself in. If someone just has bad memories stacked up from the last couple of years and they've got nobody left in their life to disappoint anymore, that's a very vulnerable place to be in. As soon as you bring good vibes and good moments back in, that's a seed that can be planted and can go on to other things. It's about inner hope.”

KP: How does what you're doing help build people's self-esteem?

JC: It's fascinating to me how across cultures, when you give someone your time it's always appreciated. Hair will grow out again, but the fact that a complete stranger cares about them will last.”

GQ Partnership

**Think about what
you can do today
with your hands
and your own mind
to help people**

Josh Coombes on the
street at the Elephant &
Castle, London

The male matron

Daryl Desmond shows how coping with one emergency after another is more important than other people's perceptions of his job

Story by **Kevin Perry**

Photograph by **Hamish Brown**

The hospital works because every member of it has a part to play

Having spent 13 years as a nurse, with most of the last decade in the high-pressure environment of the Emergency Department, Daryl Desmond is a good man to have on hand in a crisis. He's also living proof that being at your best doesn't mean conforming to other people's expectations about the sort of job you should have, but about finding the role that suits you. He's currently working at St George's Hospital in Tooting as a matron – a job title which itself nods to how gendered a role nursing is often perceived to be. He's known for his ability to keep a cool head under pressure – fortunate given that his job entails managing the operational side of the Emergency Department. Here, he tells us when he first became inspired to become a nurse and how he ignores those who still tell him it's "a girl's job":

KP: What made you want to become a nurse?

DD: I was working in a chain supermarket after I finished school and I wasn't really going anywhere, I remember coming home from a night out and my mum asking me what I was going to do with my life. The next day I rang around to find out how people went about becoming a nurse and the rest is history. I trained with an amazing group of people, one of who became my wife. It helped me to realise what an exciting institution the NHS is. People from all walks of life choose to commit to caring for others.

KP: How do people react when you tell them you're a nurse?

DD: It has always ranged from the people who think it's amazing and have a lot of respect to those who ask me how it "feels to be doing a girl's job". This mixed reaction hasn't changed much over the years. There are always going to be people who have views about the role and being a male nurse is often challenging in this respect. However, the majority of people that I tell talk about it in a positive way so I find it easy to overlook the negative or derogatory comments. Usually when people find out that I work in the Emergency Department they want to know what the worst thing I have ever seen is. That's not actually something that you want to share with people. I think people ask the question but the truth is if we told them they wouldn't enjoy knowing.

KP: How would you describe your bedside manner?

DD: I am very approachable. I find it easy

to get a conversation going with patients and think it helps to ask questions about their life as well as why they attended the Emergency Department. It's the holistic approach that yields the best results, showing enough attention to people so that they know you genuinely care and are not just thinking of the next patient. A smile goes a long way. People who attend our department are anxious about so many things. It's a daunting experience attending the Emergency Department for the first time, so I always try and help them relax and if they see a smile then it helps.

KP: What's the best advice you could give a trainee?

DD: The best advice I can give a trainee is to ask questions all the time. Never assume you know what happens next for a patient. You need to be a sponge and respect the staff who are working around you in all disciplines. The hospital works because every member of it from the domestics to the chief nurse has a part to play in keeping patients safe.

KP: Do male and female nurses get treated different?

DD: We do get treated differently. Despite my uniform and name badge patients will often assume that because I'm a man that I must be a doctor, so I often have to explain to patients that I am not a doctor in training either – I am nurse and am happy with that. In terms of general working between male and female nurses I don't think there's any difference. Everyone is an individual so people will approach different situations in different ways.

KP: What's been the most challenging moment you've had in the Emergency Department?

DD: There have been so many challenging moments, particularly during winter when we see more patients requiring emergency treatment. We can't just close the doors, so we have to be extremely adaptable to deal with emergencies in those busier times. There have been several significant moments in my time in the Emergency Department which I still think about, particular patients who really affect you because of what happened to them or because you see something of yourself in them. Keeping a positive mindset is the toughest part of the job, but you just have to try for the patients and staff you're working with.

People assume that because I'm a man I must be a doctor. I explain I'm a nurse and happy with that

Nurse Daryl Desmond
outside St George's
Hospital in Tooting, London

The working father

Blogger Greg Stanton explains how he has steadied himself for life's most important balancing act

Story by **Kevin Perry** Photograph by **Hamish Brown**

Fatherhood changed everything for Greg Stanton. Soon after the birth of his first child Etta, he found himself questioning how he was living his life and asking himself how he could radically change things to ensure he was being the best he could be. It was his daughter who motivated him to give up his job, because of how torturous he found leaving home before she woke up and not getting back until after she'd gone to bed. He now has a full-time job again, but ensures that he always makes time to spend with Etta and her brother Ezra, and that he shares the parenting workload equally and is as involved in his children's lives as his wife Alice. He blogs about his experiences as a father under the name The London Dad, and here he tells us how learning to be a father has made him into a better man – and the big differences in the way that we as a society treat mothers and fathers:

KP: How would you describe your values?

GS: My values are my family. They are the most important thing to me and always come first. We laugh, we cry, we have fun, but no matter what we do it together.

KP: How do you and your wife Alice share the family's responsibilities?

GS: I would say that Alice and I share almost everything equally, although putting the kids to sleep is the one thing she won't let me near as I get them too excited for them to go to sleep! Being a dad isn't something that any dad ever turns off, so in that respect it is definitely a full-time job. Having said that, I also have another full-time job and my kids go to school and nursery while I'm there. The difference, I suppose, is that I take Ezy to nursery before work, I pick Etta up at least twice a week and I can count on one hand the number of bath times I've missed.

KP: What kind of male role models did you have growing up?

GS: When I was growing up fathers were definitely the providers. It must have been

such a stressful undertaking to take your entire family's livelihood upon your shoulders alone and I can understand why a lot of them were stressed and worried a lot of the time. My father always made sure to be there for us – he coached my little league, he was always there to talk to and when he did miss a bedtime because of work travel he always made sure to bring something back – he made a lot of effort when I'm sure not all dads were able to, mentally or physically.

KP: Historically, fathers have tended to be less hands-on in their children's lives than mothers. Is that changing?

GS: The female-centric family home is changing because everyone has a choice – a wonderful thing that we as a society didn't always have and that I am so grateful for. Alice can choose to work. Alice is good at her job and it makes her happy, and I can choose to be more available to my children. It takes people who are willing to break the mould to make it easier for the next generation and I hope we're making it easier for Etta and Ez.

KP: Do mums and dads get treated differently?

GS: The thing I've noticed the most when we are out is that when I'm with the kids people still assume I'm having a day-out. They will say things like: "Are you being good for daddy?" to the kids or "Daddy day care today?" to me, whereas when Alice is out with the kids no one ever makes any comment at all.

KP: Is there a connection or a bond between you and your children that is stronger or deepened by your choice to play such an active role in their lives?

GS: I think the bond between Etta and me is so much more evident since she has been at school. She finds it hard to leave me at

the beginning of the day and always asks me to pick her up. I also find myself missing her during the day so I would say we have a really good father-daughter bond. I spent a lot of one-on-one time with Etta when she was tiny and Alice was working so that has definitely strengthened our relationship.

KP: How important is your morning routine to you?

GS: In the mornings our kids are our own personal alarm clock. I keep joking with Alice that one day they will sleep till 9am and we'll all be late. It hasn't happened yet though. We get up and run upstairs for breakfast – we have an upside-down house in more ways than one – and a chat before the crazy shower, hair, teeth, lunches, bags, coats dash starts. Then we're all out the door and go our separate ways for nursery, school and work. We also always take ten minutes to have a chat about the day ahead, talk through any worries and have a joke and a cuddle before the morning madness.

KP: What qualities do you think make a great father?

GS: I think the qualities of a great dad depend entirely on the child's personality and needs. Etta needs me to be her rock, her stability in the storm. Ezra doesn't need me in that way at all. He needs someone to satisfy his endless need to know why, how and when.

KP: What is your long-term hope for the future for you and your family?

GS: My long-term goal looks a lot like what we are doing right now. Just for a little bit longer... and maybe with a couple more kids.

It takes people who are willing to break the mould to make it easier for the next generation



For exclusive video content about these stories visit **GQ.co.uk**

**When I'm out with
the children people
assume we're
having a 'day out'**

Greg Stanton at home
with his son Ezra





**‘Some people have
a kid and think,
“I need to sort myself
out now.” Boxing
did that for me**

Anthony and Joseph Joshua,
photographed by British GQ,
27 September

When GQ met AJ & JJ

To date, Anthony Joshua has fought and won 22 professional bouts. He holds four of the world heavyweight titles and next year could claim the fifth, a feat that has never been done before. But first, something else that's never been done before – part of our 30th-anniversary dissection of masculinity – a man photographed with his son for the cover of this magazine. From why he doesn't want his child to ever enter the ring to what it takes to raise a family right, we find out how boxing taught him not just to fight, but how to be a father



Anthony wears vest
by **Hanro**, £33. hanro.co.uk. Jeans by
Louis Vuitton, £625.
louisvuitton.com

Joseph wears T-shirt
by **Gucci**, £100. At
[Harrods. harrods.com](http://Harrods.harrods.com)



‘It takes a family to raise a man,’

reflects Anthony Joshua as we wait for his mother to collect his son.

The heavyweight champion of the world has a small problem. We are in the sprawling garden of a large house in Hadley Wood, a leafy suburb of North London, gathered to photograph Joshua and his young son, Joseph Joshua – known as “JJ”. And while young JJ is happy enough to muck about with his toys, or potter about in the garden, or perch on the lavishly broad shoulders of his 6’6” dad, he is not nearly so happy when it is time for his *GQ* photo call.

“Come here, JJ,” commands Joshua – “AJ” to the court that surrounds him – with a serious frown. “Come here! Come here! Come here!”

“I’m leaving,” pipes JJ.

And even the heavyweight champion of the world can’t argue with a lad who is just coming up to his third birthday.

Joshua’s mother, Yeta, arrives to collect her grandson and JJ – Joshua’s child with dance teacher Nicole Osbourne – is whisked off by Granny, the first *GQ* cover star to ever demand his afternoon nap before he goes to work.

It is a few days after Joshua fought Russian Alexander Povetkin in front of 90,000 people at Wembley Stadium, and although he radiates fitness and power like nobody I have ever met in my life, he is a weary man when he sprawls his massive frame across a sofa.

“It’s not just the fight. It’s also the training camp,” he says. “You run on adrenaline and eventually your body shuts down. I had really bad flu before the fight – I’ve still got it now – and more than anything my victory was a >>

‘Some fighters put on an act. It’s always good to be yourself’



Anthony wears
hoodie, £60. Shorts
£60. Trainers, £115.
Socks, £16. All by
Under Armour.
underarmour.co.uk.
Vest by **Hanro**, £33.
hanro.co.uk. Necklace,
Anthony's own

Joseph wears hoodie
(part of a set), £35.
Shorts, £26. Both
by **Under Armour**.
underarmour.co.uk.
T-shirt by **Boss**,
£35. At Selfridges.
selfridges.com





>> “No,” he says. “It’s too hard. It’s a dangerous sport. I want my son to be the best man that he can be, but I don’t want him to be compared to me. You’re not going to be a boxing star without going through heaps of pain. Life is not a highlight reel. A career is not a highlight reel. People see the glamour, the winning. Nobody’s interested in the knocks and bruises, the bad eye, the struggle. My son has the bloodline for it, there’s no doubt about that...”

But fighting for money at this elite level takes something more, he believes. And it is the reason that Joshua enjoys nothing more than watching documentaries about the animal kingdom, studying nature’s grandmasters of the calculated kill. Joshua is a genuinely warm, friendly man but in the ring he has a chip of ice, a mean streak, a vicious instinct that has concluded almost every one of his fights. “When he has them rocking,” said IBF featherweight champion Josh Warrington of Joshua, “he’s savage.”

“I get that from my old man,” Joshua chuckles. “We all have that killer instinct, but we dampen it down in life. That’s what we train for – that killer instinct. It’s what I do for a living. I had that instinct before I ever boxed, but now I know how to handle it, control it and when to use it. And that’s why I think maybe JJ won’t be able to box, because when you come from a less violent background, do you have that instinct? JJ has the bloodline but will he be the strongest in the pack? That’s what people will wonder and I would wonder that too and probably wouldn’t want him to do it.”

‘It’s ten years since my first amateur fight. But I could just be getting out of jail right now...’

Anthony Oluwafemi Olaseni Joshua was born in Watford on 15 October 1989, the child of Nigerian parents, Yeta and Robert Joshua, who divorced when Joshua – known as “Femi” in childhood – was 12. He was partly educated at a boarding school in Nigeria but spent most of his childhood on the Meriden Estate in Garston, part of Watford’s sprawl. He grew up surrounded by his extended family – aunts, uncles, nieces, nephews, cousins beyond counting and an uncertain number of siblings.

“I have about seven brothers and sisters,” he says, smiling. “So there is a big pool >>



Anthony wears vest by **Hanro**, £33. hanro.co.uk. Jeans by **Louis Vuitton**, £625. louisvuitton.com

Joseph wears T-shirt by **Gucci**, £100. At Harrods. harrods.com. Jeans by **Paul Smith**, £71. paulsmith.com. Shoes by **Converse**, £29. At Schuh. schuh.co.uk

Opposite: Anthony wears vest by **Hanro**, £33. hanro.co.uk. Jeans by **Louis Vuitton**, £625. louisvuitton.com

Joseph wears jumper by **Gucci**, £170. At Harrods. harrods.com. Jeans by **Paul Smith**, £71. paulsmith.com. Boots by **Step2wo**, £90. At Harvey Nichols. harveynichols.com

‘My dad was supportive in his own way, even if it was on the phone from Nigeria’



Anthony wears jacket by **Gucci**, £1,590. gucci.com. Vest by **Hanro**, £33. hanro.co.uk. Jeans by **Louis Vuitton**, £625. louisvuitton.com. Trainers by **Tod's**, £330. tods.com. Socks by **Pantherella**, £12. pantherella.com

Joseph wears jumper by **Gucci**, £170. At Harrods.com. Jeans by **Paul Smith**, £71. paulsmith.com. Boots by **Step2wo**, £90. At [Harvey Nichols](http://HarveyNichols.com).





‘When you disrespect
another fighter, you
disrespect the sport.
You shouldn’t do that
to other athletes’

>> of us. A tightknit family. My dad was supportive in his own way, even if it was on the phone from Nigeria. My dad was quite stubborn. He wasn’t going to rush to come to me. And I get that and I will always respect my dad. Some people think their parents should have done more, but the way I was raised, I will always have respect for my father.”

Yet despite the large, loving extended family, young Femi grew up really good at sports, but really bad at staying out of trouble. By the time Joshua was in his late teens, the trouble threatened to ruin his life. At 18 he spent two weeks on remand in Reading Prison for “fighting and other crazy stuff” – with a possible sentence of ten years.

“My life could have been completely different,” he says ruefully. “I’m 28 and it’s ten years since my first amateur fight. But I could just be getting out of jail right now.”

Instead he was spared with wearing an electronic tag for a year. Then two years later he was pulled over for speeding and the police discovered herbal cannabis in his sports bag. This time he received a community order and did 100 hours’ unpaid work. And a year later he won the gold medal at the London 2012 Olympics.

The young Anthony Joshua, a good, big-hearted kid with an absolute genius for getting into scrapes, was given a shot at redemption and he clasped it in both those massive hands. Joshua has three tattoos – on his right arm, the word “wisdom” and a map of Africa with Nigeria outlined, and a British lion on the back of his neck.

“I am a patriot,” he says. “I’m proud of this country. I don’t have to fight in New York or Las Vegas. The belts are here! It’s about time we got the respect we deserve. It has been a blessing to be born here. This country has supported me through thick and thin. This country offers opportunity to everyone. I never tried to get into fights in my life.”

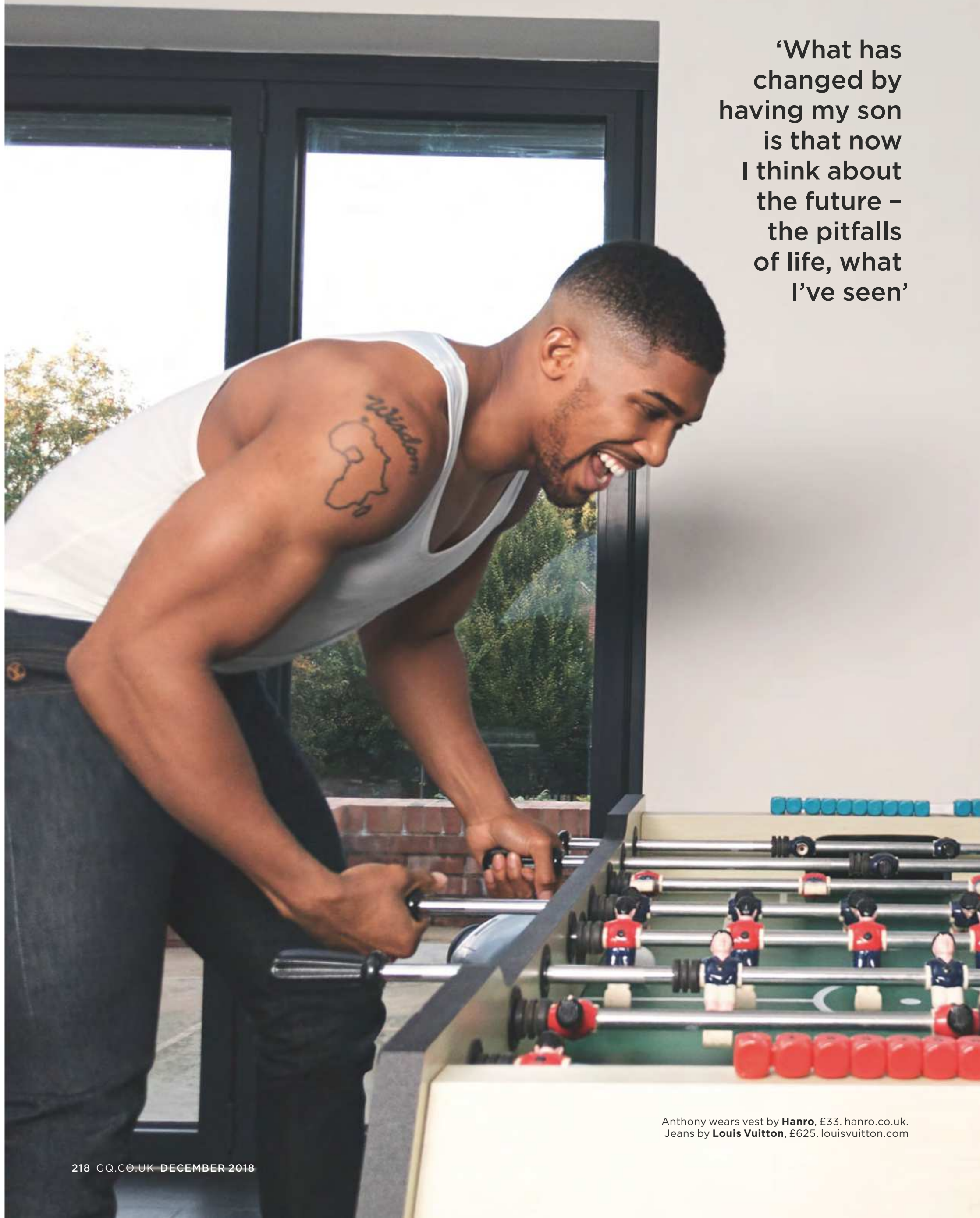
And you wonder, who would want to fight this guy?

“We would go out clubbing a lot when we were young. We would go out raving at the Opera House [a club in Tottenham], somewhere like that, and there was always someone... It would sometimes kick off because they wanted to beat the biggest man they saw. Being big can get you into more trouble than it gets you out of.”

Boxing saved him. One of his many cousins, Ben Ileyemi, took him to Finchley & District Amateur Boxing Club when he was 18 and it was love at first sight.

“As soon as I walked into that gym for the first time I knew I wanted to give myself to boxing,” he says. “Boxing is the sport >>

‘What has
changed by
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Anthony wears vest by **Hanro**, £33. hanro.co.uk.
Jeans by **Louis Vuitton**, £625. louisvuitton.com



Joseph wears jumper by **Gucci**, £170.
At Harrods. harrods.com

>> that rewards hard work, the sport that if you apply yourself, dedicate yourself, train hard, you can become one of the best in the world. I stopped smoking, I stopped late nights, I cut out everything that didn't help boxing. Does taking out lots of women help boxing? No? Then cut it out. Does going on to this party help boxing? No? Then cut it out. And when I cut out all the negatives, it began to happen."

Boxing was another family for Joshua. The trainers at Finchley ABC – the late John Oliver, Sean Murphy and Gary Foley – all had lessons to teach and in the young AJ they discovered a natural athlete who was willing to learn, listen and pay any price.

"I needed a full-time, full-on work ethic from male figures," he says. "A mother raising a son alone is hard work. A boy needs a father – and if a father is not around, then he needs father figures. Those trainers at the gym had seen it all."

Most men are changed by fatherhood but Joshua, who was 25 when JJ was born, says it was boxing that made him a different man.

"Boxing put me in touch with my own mortality. Some people have a kid and think, 'I need to sort myself out now.' But boxing did that for me. That's the feeling I had when I walked into a boxing gym. Boxing gave me belief in myself. What has changed by having my son is that now I think about the future – the pitfalls of life, what I've seen, how to be a better man."

The story of Anthony Joshua is still being written. His career-defining fights – AJ's "Thrilla In Manila", his "Rumble In The Jungle" – are waiting in the wings. He holds the IBO, IBF, WBA and WBO titles – everything there is to hold but the WBC belt possessed by Deontay Wilder. Wilder and Tyson Fury fight in LA in December. Like Joshua, they are undefeated. And, as they say in boxing, someone's "O" has to go. But that is all for another day. Right now the breaking news is that JJ is ready for his photoshoot after having a good nap while being driven around by his grandmother.

It takes a family to raise a man.

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- **Exclusive: Anthony Joshua's Pre-Fight Playlist** (Paul Henderson, December 2016)
- **Anthony Joshua: 'I'm Cool... But You Wouldn't Like Me When I'm Angry'** (Paul Henderson, December 2016)



‘A mother raising a son alone is hard work. A boy needs a father’



Anthony wears hoodie, £60. Shorts, £30. Both by **Under Armour**. underarmour.co.uk. Vest by **Hanro**, £33. hanro.co.uk. Necklace, Anthony's own

Joseph wears hoodie (part of a set), £35. Shorts, £26. Both by **Under Armour**. underarmour.co.uk. T-shirt by **Boss**, £35. At Selfridges. selfridges.com. Boots by **Step2wo**, £90. At Harvey Nichols. harveynichols.com

Opposite: Joseph wears T-shirt by **Boss**, £35. At Selfridges. selfridges.com. Shorts, £26. Shoes, £45. Both by **Under Armour**. underarmour.co.uk **GQ**

Grooming **Liz Taw** using **Rodial**
Prop stylist **Chris Williams**
Digital technician **Alex Cornes**
Photography assistants
Ian Kirby; Roger Richards
Fashion assistant
Angelo Mitakos

The GOSPEL according to PETERSON

Since the publication of 2018's *12 Rules For Life: An Antidote To Chaos*, controversial Canadian psychology professor Dr Jordan Peterson has gone from outspoken academic to supposed saviour of the manosphere. Couched in rationalism, but deeply divisive, his opinions on feminism, political correctness and the backlash against masculinity have made him a poster boy for his alt-right apostles. But what does he make of them? And does he practise what he preaches?

Story by **Helen Lewis**



Photographs by **Nigel Parry**

‘We confuse men’s desire for achievement with patriarchal desire for tyrannical power and that’s a mistake’

Dr Jordan Peterson shot in Baltimore for British GQ, 8 September 2018



To his followers, Jordan Peterson is a prophet of masculinity. The 56-year-old has become a spiritual leader for young men who resent the feeling that they have to apologise for being male. Men, he told me, are “sick and tired of [being] under the weight of accusations that their ambition and forthrightness is a manifestation of something that’s fundamentally tyrannical”. He doesn’t believe the feminist contention that we live in a male-dominated society.

Peterson’s gospel is a popular one. On a recent rainy night in Long Island, New York, I watched more than a thousand people – including plenty of couples – file into the Westbury Theatre to hear him speak. Tickets started at \$44 and for upwards of \$200 you could meet the man himself afterwards. Peterson is one of the leaders of the “Intellectual Dark Web”, a loose group of controversialists who circulate around each other’s podcasts, YouTube channels and live shows, preaching versions of the same message: students are being coddled by “safe spaces” and “trigger warnings”; feminism has gone too far; activist groups such as Black Lives Matter are unnecessarily divisive; and what’s with all the new-fangled gender pronouns young people have these days?

The IDW make a great show of being – as they see it – “locked out” of the mainstream media and persecuted for their opinions. But looking round the Westbury Theatre, it hardly felt like a clandestine meeting. Introducing Peterson, fellow IDW member Dave Rubin said:

“It’s not about diversity of skin colour... it’s about intellectual diversity!” The overwhelmingly white crowd applauded. The questions at the end were chummy, borderline fawning. It felt like, well, it felt like a safe space. We were warned before the lecture started that hecklers would be ejected.

Peterson’s elevation from obscure Canadian psychology professor to bestselling author, YouTuber and self-facilitating media node reflects a backlash against the campaigns for gender and racial equality. He has become a hero to the alt-right (a group he claims to despise) and to the “manosphere”, those internet forums where men swap pick-up artist lines and pore over research that claims to show women are biologically less suited to being CEOs.

Two years ago, Peterson was virtually unknown outside his native Canada, where he gave lectures at the University Of Toronto on subjects such as the Jungian symbolism of *The Lion King*. Then, in early 2018, he published a book of tough-love advice called *12 Rules For Life* and his combative interview with *Channel 4 News*’ Cathy Newman on the gender pay gap went viral.

After their clash, Newman got so much abuse that Peterson had to tell his fans to “back off”. The fervour of his online army – who refer to themselves as “lobsters”, in reference to a famous passage from his book *12 Rules For Life* – made me pause before agreeing to interview him. After we finished talking, he told me I was brave to do it.

The strange thing is that in person Peterson does not come off as an alpha male. He is quiet and reserved – until he revs himself into a fury about, say, Marxism on university campuses. He dresses like a dandy, in elegant three-piece suits. He married his childhood sweetheart and cries often, sometimes about the cruel excesses of communism. He eats an all-beef diet, which he says has alleviated his depression, among other things. So who is the real Jordan Peterson – angry right-wing ranting or tough-but-fair father to a generation of lost boys?

What follows is a condensed, edited version of our conversation. Watch the full 90-minute interview on GQ.co.uk.

HL: You’ve sold two million copies of *12 Rules For Life*, you have 800,000 followers on Twitter and 1.4 million subscribers on YouTube. What is it that you’re selling that so many people want to buy?

JP: I don’t think I’m selling anything.

HL: Well, I went to your show – people pay a lot of money to see you speak. What is it that they are hungry for? >>

'If you want to be a successful man, then you should be competent and that will move you up the hierarchy'

The controversial Canadian professor seeks to distance himself from the alt-right and 'detests' the radical left

JP: They're hungry for a discussion of the relationship between responsibility and meaning. And we haven't had that discussion in our culture for 50 years. We've concentrated on rights and privileges, freedom and impulsive pleasure, and those are all useful in their place, but they're shallow and that's not good. Because if people are moored shallowly, then storms wreck them – and storms come along. People need a call to responsibility, because they need to mature; they need to want to be adults.

HL: In your interview with Channel 4's Cathy Newman, you said your fanbase was very male. Is that still the case?

JP: I would say the talks are probably 60/40 or 65/35 male to female. The book has definitely expanded my audience. And that's a good thing. I never set out specifically to talk to men – my students for most years at university have been primarily female. I can't tell how much of it is merely a consequence of the fact that YouTube skews so male. It might also be something to do with the call to take on voluntary responsibility. I'm not exactly sure why that would be more necessary for men right now; it might be because our culture confuses men's desire for achievement and competence with the patriarchal desire for tyrannical power and that's a big mistake. Those aren't the same things.

HL: One of the things I want to come back to is this idea, you say it in the book, that there is masculine order and feminine chaos.

JP: No, actually, I say that those are symbolic representations of the two things.

HL: OK, so why then? Why is order necessarily masculine?

JP: I think it's because our primary social hierarchy structures are fundamentally masculine.

HL: And that's not the patriarchy?

JP: Well, it's not the modern idea of the patriarchy, that's for sure.

HL: That's my idea of the patriarchy, which is a system of male dominance.

JP: In what sense is our society male-dominated?

HL: The vast majority of wealth is owned by men. Women do more unpaid labour...

JP: That's a very tiny proportion of men and a huge proportion of people who are seriously disaffected are men. Most people in prison are men. Most people who are on the street are men. Most victims of violent crime are men. Most people who commit suicide are men. Most people who die in wars are men. People who do worse in

school are men. It's like, where's the dominance here, precisely?

HL: But I can say equally that most rape victims are women. There are almost no women who rape men.

JP: There's an asymmetry in all sorts of places, but that doesn't mean that Western culture is a male-dominated patriarchy. The fact that there are asymmetries has nothing to do with your basic argument. This is a trope that people just accept: "Western society is a male-dominated patriarchy." It's like, "No, it's not. That's not true." And even if it has a patriarchal structure to some degree, the fundamental basis of that structure is not power, it's competence. That's why our society works.

It's only when a structure degenerates into tyranny that the fundamental relationships between people become dependent on power. If you hire a plumber, who's likely to be male, it's not because there's roving bands of tyrannical plumbers forcing you to make that choice – and that's the case with almost every interaction that you have at the face of our culture. You're

'Hierarchies are a third of a billion years old. You can't blame them on the West or men'

dealing with people who are offering a service of one form or another, who are usually part of the broad middle class, and what you're looking for is the person who can offer the best service. It's not a consequence of being dominated by anything that's tyrannical.

The first of Peterson's 12 Rules Of Life is "Stand up straight, with your shoulders back." He spends several pages describing how male lobsters fight for dominance, leaving the victorious ones with a more upright posture. Human society, he argues, is also naturally a hierarchy. "There is an unspeakably primordial calculator, deep within you... it monitors exactly where you are positioned in society," he writes. If you're a No1 male, "You are a successful lobster, and the most desirable females line up and vie for your attention." Before interviewing Peterson, I emailed a friend who is a geneticist about all this, and he replied: "Using the lobster model, I could choose literally any animal social structure to justify any human behaviour. Otters

drown females and fuck their corpses. Ergo, serial killers are natural."

HL: People take away from this chapter that male lobsters compete for female lobsters and that says something about society now, that men need to be dominant.

JP: There's nothing in that chapter at all that suggests that the way that men should succeed in human hierarchies is a consequence of the exercise of power. If you want to be a successful man, then you should be competent, and that will move you up the hierarchy, and that will make you attractive, and for good reason.

HL: My big problem with the lobsters comparison is it's scientifically rubbish. You cannot read across from lobsters and what they do to what humans do.

JP: Of course you can. That's why serotonin [a molecule linked to feelings of happiness] works on lobsters.

HL: You're anthropomorphising to a ridiculous degree. These are creatures that urinate out of their faces.

JP: Neuroscientists and people who study motivation and emotion know perfectly well that there is biological and behavioural continuity across the animal kingdom, which is exactly why I chose lobsters. Hierarchies are a third of a billion years old. You can't blame them on the West or men or capitalism. And we're wired for hierarchical perception in ways that you can hardly imagine.

HL: You write in *12 Rules* that you skipped a grade in school and you were small for your age. Do you think that shaped your personality?

JP: It made it difficult for me to participate in sports, so I didn't really do anything that was fundamentally athletic until I was in graduate school. My parents are guilty about that, because they felt that it wasn't good for me, but I'm not unhappy about it. I got through school faster. I wasn't a fan of school. I think it might have encouraged me to do two other things, which was hang around with rougher kids than I might have otherwise – partly as a compensation, I suppose, for being smart and academically able, and also small, so I probably exaggerated my roughness, I suppose – and it made me verbally more capable of defending myself.

HL: You ended up married to your teenage sweetheart.

JP: I met her when I was eight, so we've known each other for 50 years.

HL: I read that and thought it was moving. But what happens if you're top lobster is that you get to impregnate all the >>



**'I notice the allure [of fascist ideologies].
If you don't you're a fool, just like if you don't see the allure
in the radical leftist ideas'**

Reaction to Peterson's views, he claims, puts his career and family stability at risk

>> **females. That’s being evolutionarily successful as a lobster, right?**

JP: It’s a proclivity towards polygamy, which is one of the things that pulls on human society.

HL: Right, and you’re now a pretty big lobster and yet you’re faithful to your wife. You don’t go round impregnating every woman that you see.

JP: No, no. One woman’s enough trouble.

HL: You’ve been able to overcome that biological urge. So maybe there are other biological urges, such as men’s propensity towards violence, that might also be overcome?

JP: Well, it’s not self-evident that you want it to be overcome. What you want to do with a child who is aggressive is socialise them so that they become sophisticated in their manifestation of their aggression. You don’t want to inhibit it – you certainly don’t want to socialise little boys to be more like little girls.

HL: In the book you say that if you try to feminise men, they might feel the allure of fascist ideologies.

JP: That’s psychoanalysis 101. If you repress something, it comes back with a vengeance.

HL: If you don’t mind me saying so, you are in touch with your feminine side. You are well-dressed. You talk a lot about your diet. You’ve talked about your emotions.

JP: No. I hate talking about my diet.

HL: Right, but you cry in public. You enjoy spending time with your kids.

JP: I know. Sad, isn’t it?

HL: I think that’s very admirable.

JP: [Smiles.] Pretty strange behaviour for a patriarchal tyrant.

HL: But you are a man who some people would say has feminine traits. Do you feel the allure of authoritarian, fascist ideologies because you’re baking cakes?

JP: Oh, I notice the allure.

HL: And what do you do?

JP: If you see any temptation in that, then you should straighten yourself up real quick and that’s what I’ve done for decades. If you don’t see the allure in it, you’re a fool, just like if you don’t see the allure in the radical leftist ideas. It would be lovely if there was a strong man who could solve all our problems and those who deserved it got exactly what was coming to them. You want to see the dark parts of what you are attracted to.

HL: Did you have different ambitions for your daughter [Mikhaila, who is named after Mikhail Gorbachev and runs Peterson’s private office] and your son?

JP: Some of them were different. I

encouraged my daughter in her desire to be a mother, which is not something I did with my son.

HL: Did you encourage him in his desire to be a father?

JP: Absolutely.

HL: So you encouraged both of them to be a parent.

JP: Right, but those are different. It’s harder for young women, because the problem of integrating family with career is a more complex problem for women to solve. I’m not a fan of the idea that the most fundamental orientation that a person is likely to have in their life is career. I don’t believe that’s true for most people: I certainly don’t believe it’s true for most women.

HL: On the Me Too movement, tell me your reaction to what’s unfolded over the last year.

JP: There’s certainly no shortage of evidence for reprehensible sexual behaviour on the part of people who can use power to get away with it, so that’s not so good. The Me Too movement? I suspect it probably

‘The Me Too movement? It probably did some good things and some terrible things’

did some good things and some terrible things. So I would say that there’s a dangerous proclivity to abandon the concept of the presumption of innocence. So on university campuses, for example, we’re moving towards a preponderance-of-evidence model. I’m not very happy with that model. I think that’s a very big mistake: the presumption of innocence is nothing short of a miracle and we abandon it at our extreme peril. So I’m not happy with that. I think the “believe the victim” idea is something that only a fool could conjure up, because it opens the door to unbelievable opportunity for manipulation.

HL: I think what people are arguing for is don’t instantly dismiss or disbelieve the victim.

JP: Some people are arguing to not automatically disbelieve the victim – which is a perfectly reasonable thing to argue for – but that isn’t where it ends.

HL: In *12 Rules*, you compare population-control advocates such as David Attenborough to Columbine killer Eric Harris.

JP: It’s the motivation that I question.

What kind of statement is, “The planet would be better off with fewer people on it?” First of all, there’s an easy solution to that: you could leave.

HL: Unfortunately, despite the best efforts of Elon Musk, that is not yet an option. Or do you mean suicide?

JP: That’s what I meant, yes. If you’re very concerned about your carbon footprint, there’s a very fast solution. The problem I have with much of the environmentalist movement is there’s a powerful stream of anti-human sentiment that motivates it, masquerading under the guise of virtue.

HL: On gay parenting, you said you want to see more studies. What do you think might be the adverse effects of having same-sex parents?

JP: I don’t think we know what modelling is optimal for children: that’s really the issue. I suspect that two parents are better than one. But we don’t know what exposure to role models, say, is necessary for the continuity of maternal behaviour or for the adoption of functional gender roles. And so that’s the variable: no one knows what the consequences of being raised by two people of the same sex is. Maybe none.

Peterson’s surge in popularity has coincided with the rise of the so-called “alt-right”, which combines old obsessions (whiteness under threat, unfeminine women, Jewish conspiracies) with the new propaganda tools of social media. Because Peterson is a staunch critic of multiculturalism, and because he rejects feminism, he has been hailed as their “hero”. It’s a label he dislikes. But he is sympathetic to their pet issues: for example, the contention that former English Defence League leader Tommy Robinson is a free-speech martyr, rather than a thug whose grandstanding risked causing the collapse of a grooming trial. And a few months ago, Peterson was pictured with two men holding a flag showing the cartoon frog Pepe, a symbol co-opted by pro-Trump racists and the expert trolls of the 4chan website.

HL: Let’s talk about free speech. You write about Nietzsche, who became the Nazis’ favourite intellectual...

JP: Only through his sister’s mistranslations of his work.

HL: Do you worry about how your work might be used by other people?

JP: Of course. I worry about that all the time.

HL: I saw you posing with the Pepe flag.

JP: I can’t believe you brought that up! Why are you concerned about Pepe, anyway? Jesus. He disappeared like three years ago.

And most of that was trolling by young guys who were trying to drag the media into idiot accusations. Like the idea that this was a white supremacist gesture, which I was asked about on CBC [Canada's public broadcaster]. It's like, no. It wasn't. It was 4chan trolls playing the media for fools.

HL: I'm asking how much responsibility you have, particularly with regard to the alt-right, some of whom have enjoyed your work, to say, "I'm not one of you."

JP: They haven't enjoyed my work. I'm extraordinarily sick and tired of this particular accusation-slash-line of questioning. I'm no fan of the identitarian right, the ethno-nationalists, the alt-right. First of all, what do you mean by alt-right exactly? Let's define what constitutes alt-right first. They tend to be white supremacists and, generally, when people tar me with an alt-right epithet, the reason they're doing that is to associate me with those people. They don't like me because I've made it very clear, not only in my videos but on Twitter, that I don't like them. I don't like their anti-Semitism. I don't like their use of identity politics. I don't agree with their aims. The only reason that I was ever associated in any sense whatsoever with anything to do with the alt-right was because it was extremely convenient for the radical leftists – who I fundamentally detest – to paint me as a representative of that viewpoint. Other than that, zero.

HL: That's not what I did.

JP: Well, you brought up the whole Pepe thing!

HL: There was a reason I did that, which is that Nietzsche himself said, "I'm an anti-anti-Semite," and yet his philosophy ended up being used by the Nazis. So my question is how much responsibility do you feel...

JP: It's not how much responsibility I feel. It's how much responsibility I take. And I take as much responsibility as I possibly can. Which is why I'm doing what I'm doing. I'm going around the world talking in different cities. I'm putting out content that I think is useful for people online and I'm clarifying what I think. I have 300 videos on YouTube, virtually every single word I've said to students in a professional capacity since 1992. And despite the fact that I have innumerable, highly motivated enemies, they haven't been able to find one thing I've said in 30 years that justifies any of those accusations.

HL: I just wonder if posing with the flag is something that you regret now, that you wouldn't do again.

JP: Well, I don't think it did me any good. [Long pause.] Ah, I don't think

I'll betray my former self: we'll just leave it where it is.

HL: The idea of the Intellectual Dark Web is based on the idea that you have been marginalised. To me, you don't look like somebody who has particularly suffered an outrageous amount for your opinions. People have certainly disagreed. They've been rude...

JP: I'm not claiming I've been marginalised. I would never use that word, first of all. That's for sure. I don't feel oppressed. The only reason I haven't suffered an outrageous amount for my opinions is because I've handled the consequences of their utterance exceptionally well. My job was at risk; my career was at risk; my family's stability was at risk. So I wouldn't push that one too far.

HL: In what way was your job at risk?

JP: Jesus! Last year, 200 of my fellow faculty members signed a petition to get me fired. The university wrote me two cease-and-desist letters from their HR department with their legal staff. Three of those and you're done. They just fired Rick Mehta in Canada, at Acadia University, for

'I'm changing my mind about things all the time. Every time I do a lecture I change my mind'

talking about many of the same things that I've talked about. So the fact that I've come through this relatively unscathed has very little to do with the vitriol of the attacks. There was plenty of motivation to take me out. It just didn't work.

HL: OK. Quick-fire questions. When did you last cry?

JP: Oh, God. Who knows? Last week, probably.

HL: Who is your smartest opponent?

JP: [Atheist neuroscientist] Sam Harris is pretty smart. I mean, we disagree on things. I don't regard him exactly as an opponent. I don't tend to think of people as opponents, generally.

HL: When did you last change your mind about something important?

JP: I'm changing my mind about things all the time. Every time I do a lecture, I change my mind about something.

HL: Something big.

JP: There's an obesity epidemic in North America, perhaps throughout the Western world. I overestimated the degree to which that was a consequence of the sedentary

lifestyle and the degree to which a lack of discipline was contributing to it. I think much more now that it's an illness.

HL: Are you still on an all-beef diet?

JP: Unfortunately, yes.

HL: Really? Just beef? Anything on it?

JP: No, nothing. It isn't something I would lightly recommend. It's a little hard on your social life, makes travelling quite difficult and it's dull as hell.

HL: What has it done for you?

JP: I lost 50lb in seven months. Stopped snoring. I had some auto-immune conditions that seem to have gone away. I'm not taking antidepressants. My mood isn't perfectly regulated, but I'm under a fair bit of stress, so that might have something to do with it. I sleep less. I can work more. I don't have gerd [acid reflux].

HL: I imagine your arteries might not be in great shape.

JP: I don't think we have any idea what causes arteriosclerosis. All of the dietary knowledge we have is rubbish. So this all-beef diet has apparently cured my daughter.

HL: Of juvenile rheumatoid arthritis?

JP: That was the original diagnosis. She's completely symptom-free. That sort of thing makes you sit up and take notice, because, well, it doesn't make any sense.

HL: When was the last time you lied?

The book says no lying: do you still lie?

JP: Everybody lies. And I'm pretty damn careful about it.

HL: What is most important to you?

JP: Not being stupid. Not making foolish mistakes. Not being incautious.

HL: That's tough on yourself.

JP: Life's tough, man!

HL: How would your life have been different if you'd been born female?

JP: Multiple orgasms.

HL: It's not a bad one. What's your biggest regret?

JP: That I didn't take advantage of the opportunity to learn to play the organ when I was seven.

HL: Finally, how would you like to be remembered?

JP: As someone honest. **GQ**

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HELEN LEWIS IS ASSOCIATE EDITOR OF NEW STATESMAN.



Orlando Evelyn Alison Fiona and me

Suicide is still the single biggest killer of young British men. The reasons are myriad, sometimes opaque and always individual, but as a new, deeply personal film by Oscar-winning documentarian Orlando von Einsiedel professes, it leaves behind a code of silence we all must learn to break



Story by **Jonathan Heaf**



Orlando von Einsiedel (right) and his late brother, Evelyn, at Derwentwater, Cumbria, aged 18 and 16, 1998; (below) the mother of writer Jonathan Heaf, Alison (left), and her sister, Fiona, holidaying in Scotland aged ten and seven, 1958; (opposite) Jonathan Heaf and his late aunt at his family home in Epsom, Surrey, 1982



Photograph XXXXXXXXXXXXX

‘He was so sure it was the only path available to him. I will always regret not being able to save the person who was closest to me’

Orlando von Einsiedel is waiting for me, perched on a stone pillar, his legs swinging in the air like a boy waiting to be picked up from outside the school gates. We've arranged to meet at London's Southbank, the brutalist concrete labyrinth of nooks and walkways that grips to the inside edge of the Thames' most central bend. Although peaceful this afternoon, at weekends it's a log jam of lethargic tourists and Mexican food carts, couples strolling hand in hand, taking selfies of Big Ben or kissing under the city's giant Ferris wheel.

Orlando's younger brother Evelyn took his own life on 2 September 2004. The brothers – full of love and competition while growing up; they also have a younger brother, Robin, and a sister, Gwennie – used to come here at the weekends to skate. The Southbank skatepark is a beloved and much campaigned for institution among the city's most loyal skate community. Orlando, now 38, and I are here to talk about Evelyn and *Evelyn*, a film he made last year, out now, which, if not the most dangerous project this Academy Award-winning documentary maker has been involved in, then without question the most personal.

Our plan this afternoon is to walk from the Southbank to his childhood home in Forest Hill, a walk due south that should take us just over two hours. It was at this destination, a large, three-storey, detached house with fading white-washed walls and a large sprawling garden at the back, where his brother, aged just 22, took his own life.

We are walking because that is precisely what Orlando and his family did last year for the documentary, one of several walks across the UK that were filmed over the course of five weeks. They walked – with a camera lens discreetly poking out the back of a rucksack – in an attempt to talk, for the very first time, about the death of Evelyn 13 years before. They walked as a means to confront the issues, rather than confronting one another. Walking while engaging in difficult conversation can do this. They walked themselves out of the silence of Evelyn's suicide.

Male suicide has, quite rightly, garnered a great deal of attention and examination in the media of late. Yet despite recently released figures showing male suicide rates in the UK have fallen to their lowest levels in more than 30 years – in 2017, there were 4,383 male suicides and the rate was 15.5 per 100,000 men, down from 20 in the late Eighties, according to data from the Office For National Statistics – death by suicide remains the biggest killer in men between 15 and 35 in the UK. Overall, men, shockingly, still make

up three-quarters of those who take their own life in this country.

What a film such as *Evelyn* does is put real lives – real voices, with all the terror and sorrow that goes along with that – out in front of cold statistics. To understand suicide, and to understand the impact of suicide within families and communities, we must be willing to break the stigma around mental health issues, especially in men, and around a subject that has touched, directly or otherwise, every man, woman and child in this country. *Evelyn*, beautifully, does just that.

Taking up our route past Waterloo station, leaving the city's dark river undulating behind us, Orlando begins by explaining how the film project first came about: "When my brother died I just completely buried it," he begins. "Evelyn's death left a void that never properly healed. Of course, we all talked about it the days after it happened and there was the immediate aftermath of collective grief – his funeral, meeting up with friends, a lot of crying, anger and confusion – but once that was all finished, though still terrified by it all, I went back to university and blocked

Men, shockingly, still make up three-quarters of those who take their own life in this country

it out. I couldn't even say Evelyn's name out loud. I just didn't want to talk about it at all and neither did my brother and sister. The pain was just too much to confront."

Studying social anthropology at Manchester University, Orlando's ambition growing up was to become a journalist, an investigative reporter, rather than a filmmaker. "Our parents split when we were all quite young; my mum had to bring us up by herself," he explains. He smiles: "We weren't exactly saints. I was obsessed with snowboarding and I became quite good. I turned professional, although that sounds a lot grander than it was. There wasn't so much money from sponsors in the sport back then."

Orlando and his friends began to film themselves on the slopes, pulling tricks and getting into scrapes, and soon he figured out they could make money from it, putting the cash back into their sport and travel while also developing his new-found love for telling stories through documentaries. "My mother was always involved in charities, always pushing us to a purpose rather than just making money or chasing pure creativity. I

saw that I could have an impact with film, to tell stories as yet unheard. But it wasn't until *Virunga* that we saw any real success."

Virunga, released in 2014, was, staggeringly, Orlando's debut feature-length documentary, a breathtaking film that focuses on the dangerous work of a group of park rangers in the Congo's Virunga National Park during the rise of the blood-soaked M23 rebellion. The film was nominated for an Academy Award, although it wouldn't be until 2016 that he and his team would collect. That year he won Best Documentary Short for *White Helmets*, a savagely raw insight into the group of on-the-ground first responders to airstrikes that target civilians in Syria.

"It was during that press tour, I think, for *White Helmets*," explains Orlando, "that Joanna [Natasegara, a producer who worked with the director on *White Helmets*, *Virunga* and eventually *Evelyn*] asked me if I had ever considered making a film about my family, about my brother's suicide. I just totally lost it.

"I got so, so angry. I just couldn't believe she would even bring it up. Of course, once I had calmed down, I was shocked by my own terrible reaction. Still, after all these years I hadn't dealt with it at all. I could see that maybe it was something that I needed to tackle. I think a week or so after, I emailed my sister and brother to see if they would consider a project around Evelyn's death. To be honest, I was hoping they would say no."

The walk has taken us through some of South London's greenest patches. Although autumn's approach is tweaking the colour palette, the breeze is warm and gentle. We have a good trot on. We've snaked through Southwark, where my parents live, in fact, and as we head into Peckham, closer towards Orlando's mother's house, I ask about how his brother's illness first materialised. "We didn't know he was ill at first," he says. "Evelyn was always so bright. He wanted to be a doctor, an ambition he held on to right until the end. But around 17 or 18 something happened."

In the film, Orlando's mother calls this moment, or period, in Evelyn's life "a terrific downfall". Orlando explains to me how he saw a change in his brother after he came home from a trip to Nairobi, where he was staying on a farm as part of a work placement with a German family. "He came back very thin, but a few months after this he'd put on a lot of weight. He just started being, well, sort of awful really. Not doing any work, just shutting down, being belligerent. At first, confused, I called Evelyn out on it: 'Look how upset you're making Mum. You're being so selfish.' We were totally in the dark as to >>



Evelyn von Einsiedel, aged 15, photographed by his father, Andreas, in Namibia, 1997. Evelyn took his own life in 2004

**‘I couldn’t even say Evelyn’s name out loud.
The pain was just too much to confront’**



Fiona Fish, aged eight, photographed by her father, John, in Cornwall, 1959. Fiona took her own life in 1990

Fiona wasn't just a ghost in old family photo albums. She was a sister, a friend, a companion, my daughter's great aunty

>> what was going on. We had no idea about any mental health issues.”

Evelyn’s parents, however, especially his mother, Harriet, found his behaviour increasingly hard to deal with. As she explains poignantly in the film, “Evelyn in the next two or three years, darling angel, became a monster that we couldn’t understand. But it was so *not* Evelyn to be who he was being. After tests, they decided it wasn’t depression; it was schizophrenia. And that diagnosis nearly finished me off.”

Such diagnoses can devastate a young person, eviscerate all their dreams and the life they’d hoped to lead. As Orlando explains, “Deep down he knew what it meant, or thought he did. In the letter they found on his body, he wrote about his disappointment of never being able to become a doctor.” Such clarity of thought at the end of a life seems especially heartbreaking.

Evelyn’s inner torment grew steadily worse. “I remember we caught him hitting himself in the face in the kitchen once, and we had to hold him down on the floor and call an ambulance. It’s like he couldn’t shake the noise and anxiety of the world around him. He was sectioned. He’d tried to kill himself unsuccessfully. But in the end, sadly, he was determined. He was so sure that it was the only path left available for him. I will always regret not being able to save the person who was closest to me.”

At the end of our walk, we reach Wood Vale in Forest Hill, Orlando’s mother’s house, a house now occupied by art students, friends of the family. Orlando takes me through the kitchen and outside to the garden, all the way to the back. He stops and turns to his right, where several large, yawning trees sway in the late August breeze. We both stand silently for a moment. Attached to one particular tree is what looks like a dream catcher, or eye, made from sticks wrapped in a crimson thread. “I was at university on the day it happened. I just remember my mum calling me, she said, ‘He’s done it. He’s killed himself.’ And then she hung up.”

Orlando and I sit together in that garden, in the late August sunshine, and talk about what he hopes his tender film will achieve. “It was terrifying to do,” he says of the documentary, “and it will never take away the pain of losing my brother. I still miss him. But now, my family can talk about it. It has brought Evelyn and all the good memories back into our lives. It’s not a solution but a start, or an end to the silence. If I want anything to happen it’s for this story, Evelyn’s story, to show how talking about these things can only be a good thing, as hard as it is – to talk and to enable others to talk and reach out to those that might need help.”

We all have that quiet thing locked away, something unspoken, something that is hard to confront. These darker memories are at times made all the more intimidating because, with good reason, they aren’t often shared. But it’s time we all listened, learnt and talked to one another more, to take the threat out of the memories and dismantle the architecture around the stigma of suicide.

Traditionally, men find it harder to open up, to exercise their vulnerabilities, to get their emotions out in the open. Analysis suggests this is why men more than women feel the only solution is to end their lives. The silence around suicide must be confronted, not only by the government, which must provide more funding for mental health charities, but by each and every one of us, men and women, turning to our friends, a family member, our colleagues and asking, “Are you OK?”

About halfway through watching Orlando’s film, or perhaps while I was sitting under-

The silence around suicide must be confronted. The government must do more

neath the trees heavy with memories in the garden of his mother’s house, I decided to confess to Orlando, and in a way to myself, that my family too had been impacted by a suicide, a death we had not spoken about for almost 30 years.

It was my mother, Alison’s, sister, Fiona, who killed herself when I was around ten or eleven. I am now 38. I remember coming down the stairs, the policeman at the door and the wail of my mother. When my girlfriend, Valentine, and I had our first child, Gigi, we made the decision to pass on Fiona as one of our daughter’s middle names. Although we mentioned the fact we’d done this to my parents, we still didn’t really discuss it. Not that it was ever intentionally avoided by my mother, it just never felt like the right time. All of us, always, are far too busy.

What is true – something my girlfriend knew all along, I suspect – is that I had just never found the courage to ask. One worry was that it happened such a long time ago. Perhaps my mother had no desire for me to dredge up such a difficult time.

Yet it gnawed away at me, a reminder was there every time I opened my daughter’s passport. After talking to Orlando and

watching his film, I worried about the silence that echoed around the issue within my family – and in my own head. I wanted to be able to tell Gigi, when she was ready, about Fiona, about her life, about why what had happened happened – rather than only carrying around the blunt news of a suicide, of a life cut short in such a violent manner.

So about a week or so after talking to Orlando, I reached out to my mother, with whom I am blessed to have an incredibly close relationship. I asked if she would sit and talk to me about Fiona. Maybe we too should take a walk together, to bring into sharper view a life that, although cut short, was beautiful too in many respects. Fiona, after all, wasn’t just a ghost in old family photo albums, a long shadow cast. She was a sister, my aunt, a daughter, a friend, a companion, my six-year-old daughter’s great aunty.

My mother agreed. We sat and talked for hours at home. For me, and for my mother, I believe, it felt like the right thing to do, to ask, to talk, to listen and to air our questions and concerns. Now I know how to talk to my daughter about Fiona when she asks.

Just as Orlando and his family were brave enough to confront what happened to his little brother, perhaps we can all benefit from finding the courage to talk to loved ones about suicide. The more we talk, the more open we are, then perhaps the more lives will be saved – not least those young men who have all but abandoned hope. This has to be worth an email? A text? A conversation? A walk? It won’t be easy, it never is, but the alternative, an unknowing silence, is much more terrifying. I can only encourage you to do the same.

Three weeks after I interviewed Orlando on that day in August, he and his wife welcomed a healthy baby boy into the world. It was their first child. His middle name is Evelyn. **GQ** Evelyn is out now, with screenings and walk-and-talks with the Campaign Against Living Miserably and Ramblers (evelynmovie.com). If you have been affected by the issues in this story, you can get support via the Samaritans’ 24-hour helpline (116 123) and the Campaign Against Living Miserably from 5pm to midnight (0800 585858) or via webchat (thecalmzone.net).

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BIG



DATA

DATING

Tinder and co have changed dating forever by gaming romance. But can you optimise your chances of winning by outsourcing them? For people too busy to swipe right themselves, there's a new generation of cyber-cupids to help them hook up, break up and everything in between - from polishing profiles, to messaging potential dates. It may be efficient, but isn't it, well, cheating?

Romance isn't dead

(but it might be ghostwritten...)

Vida – the virtual dating assistant – impersonates its clients online with a view to setting them up with potential partners. Here's how it works...

The matchmaker

Upon signing up, each Vida client is assigned a long-term personal matchmaker. Beginning with a 90-minute phone call, the matchmaker (usually female and working for up to 20 individuals at a time) interviews the client to find out about their career, likes, dislikes, hobbies, interests and romantic preferences. With this information, the matchmaker briefs a "swiper" (an assistant whose job it is to process a certain number of dating app matches per day) on the appropriate criteria. Once swipers have a long list of potential matches, they send them to the matchmaker, who then puts them to the client for approval.

Hey, I wish you could feel my sweater right now

Why...?

Because it's boyfriend material



On Scott Valdez's personal desktop are hundreds of Excel spreadsheets, each one meticulously documenting and ranking every single online message he has sent to women of romantic interest since his first year of university. In total, it is 15 years' worth of messages.

To look at him, Valdez, 34, is unremarkable: he's 5'10", with broad shoulders, dark brown eyes, dark hair combed off his not-unsizable forehead and a slightly goofy smile that evinces confidence and geniality in equal measure. He has a degree from the University Of Georgia, just outside his hometown of Atlanta, and is partial to a V-neck (navy blue), a game of poker and a can of beer. He is, in some ways, your stock American bro. But in other ways he's very much not.

When Facebook launched in 2004, while Valdez was a freshman, he used the social network's filtering tool to identify all the women who attended his university and sent out dozens of messages using five different "templates". (This was in the days before Facebook had an "other" message inbox, which filters out messages from strangers.) Valdez then ranked each woman's response type and response rate to the five message types, and recorded them in a notebook.

Valdez continued his approach on dating site Plenty Of Fish, which had launched the year before, in 2003. The only issue was that, after graduation, he started working 12-hour days as a sales and marketing manager at a local translation service and no longer had the time to update his record. He was making good money and, since he had an office assistant, he figured, why couldn't he have a dating assistant? He put an advert on Craigslist.

"And that's how I found my personal dating assistant," says Valdez, who had a dozen candidates apply and interviewed three of them. After they each submitted Valdez a writing sample (an opening line and a dating profile bio), Mike, a recent creative-writing graduate, was hired to find women, message them and schedule dates. Valdez paid him £8 an hour.

"He was kind of crap," says Valdez, "but I knew my time was worth a lot more than what I was paying him." Did Mike ever question the duplicitous nature of his work? "Mike thought it was a brilliant idea," says Valdez. "He never raised any objections, at least not to me personally. A couple of my friends thought it was kinda strange."

After seven months of 40 messages sent a week, Mike, who transferred Valdez's notes to an Excel spreadsheet, adding to it daily, got good. Valdez was going on three dates a week. Soon, his friends wanted to borrow Mike, but Valdez became possessive. "I was like, 'Er, I think Mike's kinda busy right now...'"

Cue every entrepreneur's favourite sentence: "But that got me thinking." Valdez wondered how many other guys were out there like him: busy, successful but needing a helping hand? Cue every entrepreneur's second favourite sentence: "And that was the lightbulb moment."

With a budget of £15,000, Valdez used Craigslist to hire two freelance writers (the advert was titled, "Are you the next Cyrano de Bergerac?") and a PR manager, then founded Virtual Dating Assistants (styled Vida) in 2009. Since then, the business has grown exponentially and, with almost no competition, is now the biggest virtual-dating company in the world. Catering to male and female clients of all ages, Vida offers a service that no standard matchmaking or dating agency can compete with. Vida actually does part of the dating for you.

It works like this: you supply your dating site log-ins and, during a 90-minute phone interview, discuss your romantic preferences (such as age, aesthetics, hobbies and education), your personality traits, values, career and interests, before choosing one of six "tones" ("straightforward", "atten-

An FAQ on the Vida website reads: 'Do women know I am using your service?' The answer: 'No'

tion grabber", "down to earth", "humorous", "detailed story" and "over the top"). Vida's remote team of virtual-dating assistants will then write your profile bio and take care of your photos. They'll also find you dating app matches by swiping on your behalf (becoming essentially "thumbs for hire") and then ghostwrite your conversations. After the assistants – who, as Valdez taught them, log and track each message in a database by response-type, rate, age and location – have obtained a phone number and scheduled a date, all you have to do is turn up. Within a year, Vida had a client list of 50 (all men).

Today, with dating apps the main way we date, Vida has hundreds of clients. In the last year alone, it has seen a 50 per cent increase in sign-ups and almost a third of its customers are women. The team has grown from a staff of three to 80, with matchmakers, profile writers, photo analysts and app swipers joining the ghostwriters. With pay-as-you-go monthly packages ranging from £400 (20 hours of dating assistance and an expected two-to-four dates per month) to

£2,000 (100 hours, and eight to 20 dates per month), Vida already has a seven-figure revenue stream, and it's just getting started. Vida says that 99.6 per cent of clients get dates, 63 per cent of which turn into serious relationships, usually after 12 dates within three and a half months.

"Everyone wants to be more efficient these days. We're trying to streamline our lives," says Valdez. In the last few years, other app-dating support services have been launched. You can hire a professional "stalker" to comb your ex's new partner's social media and report back. You can even outsource dumping someone to a firm called The Breakup Shop.

Yet Vida's premise remains morally dubious. After all, what it calls "assistance" is actually impersonation. A key performance indicator is professional deceit. So what, then, of Vida's ethics? Is this simply efficient – or fraudulent? As the popularity of these services increases, how long before two dating assistants are talking to each other, both flirting on behalf of someone else?

When I ask Amy, a Vida matchmaker, whether what she's doing is technically legal, she responds: "I'll have to check."

Vida does not advise its clients (who tend to work in tech, finance and law, though there's also a glassblower and a farmer on the books) to tell their matches about the service. At least, not initially. An FAQ on the Vida website reads: "Do the women know I am using your service?" The answer: "No, and they will never know unless you tell them. Further, we don't recommend that you tell a woman that you used our service until you're sure that she's very much into you. It's highly unlikely that a girl who is in love with you would leave you just because the first few messages she received before you'd even met in person weren't sent by you."

After Vida obtains a phone number from a potential date, the client is sent an email with the full transcript of the conversation to read over and memorise (they are then expected to takeover via SMS). However, Vida's very top packages (Diamond Elite and Sapphire Elite) include SMS services, where a Vida ghostwriter will continue to write to potential dates by text. "However," says Valdez, "the percentage of clients who want us to handle their SMS is very low." Has Valdez ever thought about going with a client to a date and monitoring it from a distance? "We've talked about it before but we just thought about how creepy that was for the match, not to realise we were behind them recording it."

Vida introduced me to several clients. Almost every one, from David, a 52-year-old family physician and hedge-fund >>



The profile writer

After obtaining a transcript of the client's interview, a profile writer crafts a dating bio using a tone of voice chosen by the client, as well as templates that have been tested by Vida for success over time. Profile writers are both male and female and will write for clients of either gender and any age or sexual orientation. On average, they take around three hours to write. If a client isn't having any luck with their matches, their profile will be rewritten.

>> manager from Canada, to Jason, a 29-year-old petroleum engineer from Wyoming, follows Vida's advice. They won't disclose their secret unless prompted. Michael, a 37-year-old cofounder of a tech startup in San Francisco, who pays Vida £500 a month, says he would be inclined to tell his match pretty swiftly. "Because, ironically, I don't think you should start something on the basis of lies," he says. Michael is currently seriously dating a woman he met via Vida and has subsequently quit the service. "She knows I outsource my social media to assistants, so hopefully this won't come as a surprise," says Michael. "I'll say, 'Hey, I really wanted to meet someone special like you, but I just didn't have the time to invest in online dating.' But it's a tricky conversation for sure – and not the most romantic." Would he empathise with any moral objections she might have – that she handed over her number on false terms? "Yes, but then again, she's probably posting her best photos online, rather than the pictures of her eating ice cream last night," he says. "Everyone puts their best foot forward."

Michael chose the "humorous" tone for his message style. "Vida did a pretty good job of emulating my voice and most of what they wrote felt congruent with my personality," he says. But there was one message Michael wasn't so sure about. It read: "You seem pretty stylish. Which past fashion trend would you rock if you didn't care what anyone else thinks?" He explains: "I'm not interested in fashion, so that's not something I would have messaged." There was one other problem. On Michael's first Vida-organised date, his match called him out for his unusual opening line, which went: "Hey Jennifer, so where shall we tell everyone we met, at church, the gym, or the weekly meeting at the organ rescuers society?" Michael hadn't read that far up the transcript and had no idea what she was talking about. "It was embarrassing. I just said I must have been up late," he says. "That said, many guys copy and paste lines they find on the internet, so it is very easy to forget what you've written."

Jason, a 47-year-old magazine publisher from New York, liked Vida so much he signed up his 74-year-old father for Father's Day. Jason was thrilled how creative his profile sounded after a Vida matchmaker worked on it. "For instance," he says, "they made a great joke: 'I work in marketing and if you want to know more about it I have a 367-slide powerpoint presentation for our first date.' Jason laughs at the memory. But isn't he essentially mis-selling his own character? What if the woman finds him less

funny on the date than he was on his profile or in their ghostwritten conversation? Jason responds by comparing dating to "content marketing": dating is essentially all about selling your "product" (you) to your "target audience" (potential dates).

One client even got engaged via Vida. Kevin, a 42-year-old online marketer, met his fiancée six weeks into using the service. He thought long and hard about the morality of the service, but eventually reasoned that since his ghostwriter "said nothing of substance", talking mostly logistics, it was not an issue. When Kevin told his match about Vida two months into their relationship, she was shocked. "Then she asked me why she'd never heard of Vida, because she wished she'd used it herself," he says. Would he invite his matchmaker to the wedding? "If she wanted to come, yeah." I ask Valdez if staff ever attend weddings. "Um, no. I think that would be pretty weird. Imagine the groom's speech. Like, 'Hey, I couldn't get you on a date so here's to the guy that did it for me.'"

Isn't the lead-up to sex – the selection, the flirting, the erotic build-up – part of the fun?

Vida's youngest clients – who, according to Valdez, are mostly "Bitcoin kids" or tech entrepreneurs earning more than \$125,000 a year, and can be aged as young as 18 – are harder to get hold of. Eventually, a 22-year-old online marketer from Montreal, a man mysteriously named "JF", agrees to speak for precisely five minutes at midnight. JF, who has a thick French accent, pays £700 a month and goes on exactly four dates in that time. Isn't that a lot for a 22-year-old to spend on dating? "No. Because I have a rule for myself: I never spend more than ten per cent of what I earn. So compared to what my time is worth, this is an investment," he says.

Unlike every other Vida client I speak to, JF is not looking for a relationship. "I like to have sex, to be honest," he says. But isn't the lead-up to sex – the selection, the flirting, the erotic build-up – part of the fun, especially for a young man in his prime? Why hand over something so enjoyable to a stranger? "Meeting girls in real life takes a lot of time and energy," he says, "and my energy is mostly spent on my business. I think about my business all the time, in the gym and in the spa." Like three other clients I speak to, JF found out

about Vida through Tim Ferriss, the self-help author who preaches the benefits of outsourcing. "I saw him talking about how he outsourced his dating to an assistant," says JF. "I don't have time to train someone to do it for me, so I thought, 'Maybe a company does it?' and I found Vida." JF abruptly stops talking. It is five past 12. I let him go.

For some clients, Vida allows them to be pickier than they could ever personally afford to be. Vida can scour the world for a human being to fit you like a tailored suit. When I speak to 41-year-old Vida employee Isabel from the Philippines, whose job it is to swipe for clients on various dating apps, she tells me about a middle-aged man from Hawaii, who wanted a flat-chested, yoga-loving, teetotal woman with very narrow hips (which he perceived as a sign of infertility – a good thing) and a thigh gap. Did he ever find such a woman? "Yes! We were so happy. She visited him in Hawaii and they met each others' families. But then," says Isabel, her voice melancholy, "the match took some medication and he believed in holistic health." Isabel pauses. "He came back to Vida."

How do you feel, I ask Isabel, about allowing clients to shop for women like products, only to take them back when they're considered faulty? "I'm sad that these clients are working so hard for money that they've forgotten about their personal lives," she says. Her manager Rosalia, a 32-year-old matchmaker from Buenos Aires, jumps in: "We're not doing the personal part for our client. The connection with the matches they meet is really up to them. I don't think there's any difference between writing a client's profile and helping a friend write their profile. People are screen-tired so, using the screen for them, we get them to a face-to-face meeting. We're facilitating human connection."

"I've met a lot of people who were funny online and not in person," explains Valdez. "Until we get into VR dating, there will always be a discrepancy between what you expect and what you get in this world. As long as we're representing the client as who they are, and we're accurate, I personally don't have a problem with a little bit of airbrushing. I think most of us could use some airbrushing on our profile."

Amy, the matchmaker, gets back to me about the service's legality. "You had inquired as to whether there is anything illegal about us managing our clients' Tinder accounts?" she emails. "Once Vida obtains our clients' permission to represent them online, there are no laws against what our writers do."

Vida receives roughly 400 job applications a month and fewer than one per cent of applicants (mostly freelance writers or hospitality workers) are successful, so I was pleased >>



The ghostwriter

Nicknamed “closers”, Vida’s (mostly male) ghostwriters initiate conversation with the client’s matches until a phone number is obtained or a date locked in. Ghostwriters copy and paste templated messages categorised by topic as well as age suitability from a Vida Google Doc. This list of messages is refreshed every six months during a brainstorming session with all the closers. The new messages are then sent to all Vida employees for ranking and the highest rated are put in circulation.

>> when my incognito application – a timed 90-minute online test consisting of five ghost-writing exercises – made it through. Valdez, however, was keen to specify: “You were only just above the minimum threshold.”

Following the interview, applicants are sent a ten-minute personality test to complete. After they are assigned a job (for which the rate is between £10 and £13 an hour), Ben Jenks, Vida’s head of writing, decides whether they best fit the skills of an assistant, profile writer, matchmaker or message writer (who Vida calls “closers”). Generally, the matchmakers are women and all the closers are men. “We had male matchmakers for a while,” explains Valdez, “but they were much less popular with clients and were outperformed by our female matchmakers. Men do a lot better on the writing tests, because a lot of women tend to write in a way that sounds like Prince Charming: over-complimentary and trying to appease.”

Then, the applicant decides how many hours they want to work (20 a week is the minimum) and an email will land in their inbox every day at 5pm for ten days, containing daily training documents, homework tasks, tips and rules. Closers – who are based, like all Vida staff, all over the world – must always use a virtual private server, which masks their real locations. “We use this to fool dating sites that we are in the client’s city,” reads the document. (In 2014, OKCupid closed down many of Vida’s clients’ accounts after tracking their IP addresses). No personal details should be revealed about the client, lest the match should Google them (every employee is bound by a non-disclosure agreement). This is “for safety and discretion”, says Valdez. “Matches rarely ask for this information, but when they do, we reach out to the client to see how they’d like us to proceed. With the client’s written permission, we occasionally disclose these details.”

All mistakes are logged in the “client mistake log” in case Vida has to issue refunds and free hours. No messages can be sent after 11pm Monday to Thursday and 5pm on Fridays and Saturdays (to give the impression that clients are too busy having fun to be on their phones). Messages should be replied to within a day, as waiting two days drops the response rate from 65 to 45 per cent. Ideally, conversations should last two-and-a-half days, with an average of 3.8 messages exchanged by either side each day. After that, the match’s phone number should be obtained (earning the writer a £1.30 bonus) and a date scheduled (£1.90 bonus). If a date is scheduled online, without the client having to takeover via text, the bonus rises to £2.50.

Vida’s training documents also state that writers should be persistent, because “Thirty

per cent of our numbers and dates come from a conversation where the match stopped responding at one point.” Closers must also send “non-responsive” (NR) messages (follow-up messages when a match ignores their first) after one to two days on dating apps and two to three days on dating sites. For male clients, three NR messages are sent before closers can give up on a potential match. They must be playful, rather than pushy, such as: “Hey, are you doing that thing where you’re playing hard to get (winking emoji)?” For female clients however, closers only send two NRs and they’re much gentler, such as a simple smile emoji.

If a client is struggling to get many matches, Valdez tells me their profile location is set to somewhere in the world where they’ll get a lot more matches. “For a Caucasian man, for instance, we’ll send his profile to somewhere in Asia. I don’t want to say anywhere too specific, because this could sound kinda bad, but somewhere he’s going to be very popular as a foreigner,” says Valdez. This hack helps to boost his hidden user score, which, in turn, boosts his visibility to matches. Once his user

Using emojis is good – and emojis with noses have a 75 per cent higher response rate

score rises, his location will be returned to normal. Vida might also agree to some light photo editing (flyaway hair, creases in clothes, a few wrinkles), adding a maximum of two inches to a client’s height and shaving a few years off their age. “People have asked to take 15 years off their age and obviously that’s a terrible idea. The most we would allow is a few years for some of our older clients,” says Valdez. “Obviously, a 25-year-old wouldn’t want to take 15 years off.”

Vida’s messages, refreshed by Jenks every six months before being sent for internal ranking by every man and woman in the company, are kept in a Google Document.

Some of these messages are separated into age brackets and play into a cliché associated with each age group. For instance, a message for the 18-22 age range reads: “Hey, [Match’s Name]. A beautiful seaplane. A suitcase full of cash. And a dashing co-pilot. Whereto?” And for 35 and above, choose: “Hey, [Match’s Name]. Something about your profile caught my eye. I think it was the fact that you seem

like you have more style and substance than most of the women here. I’d like to learn more about you, so tell me, if you could remove one thing from your daily schedule, what would it be?” Most of the messages, however, are formatted with the special Vida formula: a witty, light-hearted question using multiple choice. For instance: “Better Sunday adventure: Netflix binges, hot yoga class or aggressive mimosa sipping?” Or: “You declare a three-day weekend. Are you heading for the mountains, the beach or sleeping till noon?” Vida believes small talk (“How are you? Where do you work?”) puts matches off replying and multiple choice is attractive because it’s low-effort.

Vida rules also demand that there should be no compliments on a woman’s physical appearance, as this should be done in person. Men should deploy words like “thoughtful” and “listener” freely, as they boost their chances by 66 per cent. Using emojis is good, especially if the emoji has a nose (which have a 75 per cent higher response rate than emojis without). Talking about food is also good. Specifically: guacamole, chocolate and aubergine. Mention yams, however, and the response rate decreases by 70 per cent. The word “no” is also banned, since it creates a stress response no matter what the context. As does the word “balls”. “Someone may be talking about sports, but we’d use a different word,” says Jenks, who edits every message before it’s sent. (For clients in the top two packages, Valdez will also sign off the messages, as well as provide first-date coaching and style advice over Skype.) Fairly obviously, Vida won’t “riff on any serial killer stuff”, Jenks adds. Also, “We wouldn’t write, say, ‘Oh, that’s a killer sandwich.’”

At this, I accidentally laugh down the phone at him and he responds with a moment of peeved silence. “They are fear-inducing words,” he says.

Valdez tells me that past male clients have been caught cheating on their partners or are found to have domestic abuse charges. Vida refunds their membership, but what if some of these bad eggs slip through the net? Isn’t Jenks essentially promoting a potentially dangerous personality, therefore stopping women from using their instincts to pick up on any worrying characteristics that might usually raise a red flag?

“We’re not having a super-long build-up and rapport with someone. We’re exchanging some light messages just to meet up. And what helps me to personally feel good about it is that we’re never going to set clients up to go to someone’s house. We’re always going to choose a public location,” says Jenks, sounding irritated. But what if he accidentally airbrushes a worrying individual? Jenks’ irritation turns to discomfort.

"Airbrushing doesn't sound good. I would say that we're representing them in the best light. We're using fewer than 500 characters about a complex and nuanced individual, so I think it's all airbrushed," he says. "We're doing what everyone's doing. No one is talking about how bad they are. We are just using data that we've read and collected and the experience that we've had to present them in the best light."

Those working directly for dating apps don't agree. "I think this is really dangerous," says Louise Troen, VP of marketing at Bumble, an app that only allows women to make the first move. "These companies are essentially leveraging and capitalising on people's vulnerability and that's something Bumble will address accordingly. Being held accountable for the things you say and the actions you take is Bumble's number one [priority] and if the messages aren't from you, then you can't be held accountable. That really worries me."

Bumble, of course, is aware of third-party services such as Vida's. "We're not naive to the fact that when you launch any business, there will always be a side-hustle market that will take advantage of the product offering. We can't control third parties, but we are combatting this internally, with free profile doctoring and advice." Would Bumble ever offer ghostwriting services to its users? "If our clients wanted it," says Troen, which seems a little hypocritical, considering her earlier criticisms. "But it would have to be regulated and done in-house [rather than outsourced to a company such as Vida]."

Coincidentally, while Vida is now the world's leading company for virtual-dating assistance, it shares its name with one of the UK's best-known traditional luxury matchmaking agencies, based in Mayfair (but with offices across the world), which was founded by chartered psychologist Rachel MacLynn (her middle name is Vida). MacLynn hadn't heard of Valdez's business when I asked her about it, but describes ghostwriting clients' messages as "false advertising".

Have any of her clients ever asked their matchmakers – whose job it is to network across the world in order to personally meet matches that might suit their clients – to write their messages for them? "I think we have, yes," says MacLynn. "But we wouldn't advise clients on their style of communication. Instead, we describe the client to the match [without impersonating them]."

After studying the training documents of Valdez's Vida, a crucial question remains: does anything ever go seriously wrong? Ben, a 30-year-old "closer" and author based in London, who writes for 20 clients (ranging from 20-year-old gay men to 60-year-old

women) every day, says he has only ever made one mistake: signing off a client's message with the wrong name. Surely that can't be all?

Valdez is more candid. "We've had situations where the closer has sent a message at the same time as the client," he says (naturally, the client always has access to their own profile). "Two messages have arrived at exactly the same time about two completely disjointed topics. But I've never seen a woman question whether that could be two people." And can two different clients send one woman the same message? "It's so rare. Our employees would see the familiar face and, anyway, the photo of the match would be recognised by our tracking system. The only way this could happen is if she changes her username or has different usernames on two different sites and we message her on both of them." That said, clients do, unbeknownst to them, compete for the same woman. This means that closers are technically competing against each other or, if one closer works for both clients, competing against themselves. Astoundingly, it has actually happened that a male client's ghostwriter ended up contact-

Past male clients have been caught cheating or found to have domestic abuse charges

ing a female client's ghostwriter. "We quickly realized this and then contacted these two clients individually to see if they were interested in meeting," says Valdez. "They did go on a date, but ultimately it wasn't a match."

During my final conversation with Valdez, I ask him about his own love life. Does he use Vida himself? "I've been on roughly 50 Vida-organised dates since I started the business. I went through the whole process. Even the 90-minute phone interview." Valdez vaguely described himself as an "entrepreneur" on his profile. Did his staff know who they were speaking to? "Oh, yeah. They knew they were talking to the boss." Valdez, who, at Vida's inception, would write some of his client's profiles and messages himself, would get his ghostwriter to send the first message and then he would take over, "because I wanted to keep my skills tuned". When does he decide to come clean about Vida and, more specifically, his role there? "Once, I told a date within the first ten minutes. She reacted badly. The date ended 20 minutes

later." Other matches would start to question the authenticity of his messages after the date. "They'd be like, 'Haha, is this just another one of your lines?' Which was frustrating because at that point it was actually me."

At the end of June 2016, after a string of relationships, Valdez was travelling in Medellín, Colombia. He asked his matchmaker to reset his profile location so he could date while he was away. After five or six dates with women he wasn't interested in, he finally met Laura through OKCupid. His ghostwriter opened the conversation with a line about travel, before exchanging another ten messages until a date was organised. Laura met Valdez at a Vietnamese restaurant for soup and tea. Three weeks later, Valdez felt unexpectedly serious about her: "I'd just come out of a relationship, so I tried to dismiss it. Sometimes these things are there looking at you right in the face, but you look away and keep walking."

A week later, Valdez decided to stop walking. He told Laura his surname. Knowing she would probably Google him, and still not having told her about Vida, he anxiously rang her later that night. "Weirdly, she didn't mention it," says Valdez. They met the next day, and Laura told Valdez she'd watched a video of him talking about Vida on American breakfast news show *Today*. With little experience of online dating, which is far from ubiquitous in Colombia, Laura was confused. "She didn't really know what to make of it," says Valdez. "But she figured that since she'd been having a really fun time, she'd give me a chance." Valdez moved in with her that Christmas. "We have a deep, deep connection that I don't think happens to most people," he says. "My mum passed away and then my brother, so I've been through a lot in the last two years, and she's been amazing." Valdez and Laura go back to the little Vietnamese restaurant, called Halong, each anniversary. "Before I met her, I told my friends that the next girl I got serious with was the one I'd marry," says Valdez. "I feel like she's the one."

And also, he says, "I've never been in a better position to give relationship coaching to my clients." **GQ**

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WINNERS

of

SOUL



It might have been cinema that delivered the spark that made Me Too the righteous inferno it has since become, but who can doubt it could have been music? And it couldn't have happened to a more troubled industry... Total control from studio to record shop? Gone. The jackpot economy worth £17.7 billion a year? In decline since 1999. And as for the 'Big Six' internationals? Better make that the Big Three. But things are changing. Now, at Sony, Universal and Warner, an all-British cadre of sharp, decisive chief execs are cleaning house and drawing up new rules of engagement. Here, we profile the men who inherited an industry in fade-out – thanks to iTunes, Spotify, piracy and scandal – and ask how the battle for our ears will be fought and won in 2019

When Rob Stringer moved from London to New York to run Columbia Records in 2006, all the omens were bad. Columbia was a microcosm of the whole record industry during that bleak period: a venerable institution struggling to cope with an unprecedented collapse in revenue, prestige and morale. With an ageing roster that included only one young global superstar, Beyoncé, the label was bloated, listless and discombobulated by parent company Sony Music's recent merger with BMG. Stringer, who had spent five years as chairman of Sony UK, had a mountain to climb.

WATERS N D

Story by **Dorian Lynskey**

"The first five years were brutally hard," says Stringer, an energetic, direct 56-year-old. "Did people want me to succeed? No, not everybody, but I understand that. It's never personal here; it's always business."

Over the next decade, Stringer slashed overheads in half, added marquee names such as David Bowie and Daft Punk to the roster, oversaw One Direction's imperial phase, helped turn Pharrell Williams into a pop star and signed Adele ("a watershed moment"). In April 2017, fully vindicated, he ascended to the role of CEO of Sony Music Entertainment.

Thirty years ago, the record industry was dominated by the Big Six: Warner Music, CBS, MCA, BMG, Capitol-EMI and PolyGram.

A series of mergers and acquisitions have reduced that to the Big Three, accounting for three-quarters of the global recorded music market. As of October 2016, for the first time ever, all three are headed by British executives: Stringer at Sony; Sir Lucian Grainge, 58, at Universal Music Group (UMG) and Max Lousada, 45, at Warner Music Group.

It seems more than coincidental that all three CEOs are former A&R men who have remained loyal to their respective companies. Because British labels are much smaller than their US counterparts, they are necessarily less Balkanised, more versatile and more globally minded. A successful British executive needs to understand not just A&R

but sales and marketing, across every genre of music. Raised on Radio 1 and the British music press, they have naturally eclectic taste. "The skills and backgrounds of British executives have become more useful to an increasingly global music industry," says Mark Sutherland, editor of *Music Week*. "Even a few years ago the American industry was very insular, because it didn't need to be otherwise."

For decades, the record label was the alpha and omega of an artist's career. It paid for recording, manufacture, distribution and promotion and only had to reckon with two third parties: retail and radio. Whether they were as smooth as Atlantic's Ahmet Ertegun >>

>> or as terrifyingly pugnacious as CBS's Walter Yetnikoff, the label bosses enjoyed immense power. "It was all influence and contacts," says Stringer. "Would I have survived in that era? Probably not."

Starting in 1982, the landmark year of MTV, Michael Jackson's *Thriller* and the first compact disc, the industry enjoyed almost two decades of uninterrupted growth, underpinned by the low-cost, high-ticket CD. While this bonanza fuelled some remarkable music, it also led to hysterical bidding wars, unrecoverably huge advances, grotesque waste, unreasonable pressure and ugly public legal battles with stars as big as Prince and George Michael. To sustain growth during the Nineties, the labels mercilessly exploited customers with price-fixing and forced bundling, compelling them to buy a £12 album to get one hit song. "It was screwed up," says Stringer. "It was a false economy."

Revenue reached an all-time high in 1999, the year that 18-year-old college dropout Shawn Fanning launched Napster, the file-sharing software that taught a generation that music could – and even should – be free. Through a combination of technological inevitability and terrible decisions, CD sales halved between 2000 and 2008 and digital stores such as iTunes couldn't plug the gap because they unbundled songs from albums. Between 1999 and 2014, the industry lost almost 40 per cent of its revenue, even without adjusting for inflation. The massive layoffs and budget cuts that ensued hindered labels' ability to break new artists. CNN called it "music's lost decade". "You were in damage-limitation mode, managing people's expectations," Lousada remembers. "Creativity, investment and opportunity were leaving the business."

Now the record industry is finally bouncing back, thanks to streaming. In 2015, growth rose significantly for the first time since the late Nineties and hasn't slowed since, but it's too early to pop the Champagne corks. Its global revenue in 2017 stood at £13 billion, still only two-thirds of its 1999 peak. The record industry, once synonymous with the whole music industry, is now less important to artists than live music and tech companies. Humbled and chastened, it requires a different breed of CEO. "You can't go chucking your weight around," says Sutherland. "You've got to be a people person to get the deals you want when you're not necessarily the one with leverage."

"It was a jackpot economy for 30 years and then it wasn't," says Stringer. "We had to reinvent ourselves and be realistic about who we were, what we did and almost why we existed. We were in charge of the music

industry and so the decisions made by the record company titans ran the whole industry. We're not in charge now."

So who is in charge?

"Nobody."

One day in 2006, Lucian Grainge arrived at the London offices of Universal Music for a crucial meeting. All of his key personnel were already there; Grainge was tactically late. He walked in, turned off the lights and paced the room in darkness for a few moments. "See that," he said finally. "Better get used to it. That's what it's like when you don't have any hit records." "That's a true story," says David Joseph, chairman and CEO of Universal Music UK. "He got a strong message across but in a humorous way."

Grainge had poached Joseph from RCA in 1997, when he was the newly appointed managing director of Polydor. "I was very happy and not thinking about any move whatsoever and then I met Lucian and he was – how should I put it? – rather persuasive,"

'It was a jackpot economy for 30 years, and then it wasn't. We had to reinvent ourselves'

Joseph remembers. "It was a good insight into his dealmaking mentality."

For Grainge, the music industry is a family business. His father owned a record shop in North London and his older brother was a successful A&R man and label owner whose signings included Thin Lizzy and Sinéad O'Connor. In 1978, the 18-year-old Grainge walked out of his university entrance exam and became a runner for talent agency MPC. He spent most of the Eighties as an A&R on the publishing side of the music industry. "I understand songs," he once told the *Guardian*. "It's difficult to define. I can definitely smell it. I can feel it in my fingertips."

"At heart he's an A&R person," says Joseph. "He's achieved what he has because he understands what makes creative people tick. It can be Abba and Elton, the Stones and U2, Taylor Swift and Rihanna. He can hold the attention of people who have seen label people come and go and at the same time feel incredibly comfortable with a young artist we're just about to sign."

"There was a time when a lot of CEOs were lawyers, but he's a genuine music guy," says

Abba's Björn Ulvaeus, who first worked with Grainge in 1992 on Abba's *Gold* compilation. "One of his bosses said to me that he is a record animal. The music industry was in his spine, I think. He was a very powerful, intense, energetic personality and you felt that he could get things done."

In 1995, Edgar Bronfman Jr, the music-loving CEO of liquor company Seagram, bought MCA, the weakest of the majors, and asked industry veteran Doug Morris to lead it. Rebranded as Universal Music Group, the company acquired PolyGram (including Polydor and Island) and quickly overtook Warner to become the world's biggest record company. Grainge was its star player. Among his achievements was making Amy Winehouse the first British singer in years to crack America. "The number one thing Lucian taught me was whatever happens, protect your A&R investment," says Joseph. "When the industry was dipping, you had to cut certain areas, but he said that's the one thing you ring-fence."

Morris groomed Grainge as his successor for years before handing over the reins in 2011. Grainge opened his account with an extraordinary coup. EMI was the sick man of the record industry: a once-great company hemorrhaging money and talent after a disastrous four years in the hands of private-equity firm Terra Firma. The industry had long expected EMI, the fourth-largest label, to merge with Warner, the third. The prospect of a whale like UMG snapping up EMI was much less popular. Grainge had to overcome opposition from the European commission, the US senate and rival labels, and put his job on the line. After appeasing the regulators by ceding EMI's Parlophone group of labels to Warner, he closed the deal in 2012 for £1.2bn. "I don't think anyone thought that was going to get through but he found a way to make it happen," says Sutherland.

Grainge's high-stakes gambit paid off. In 2013, UMG became the first label to claim all top ten spots on the Billboard Hot 100. At the 2016 Grammy Awards, all five Album Of The Year nominees were by UMG artists and two – Sam Smith and Beck – were new signings to EMI's revitalised Capitol imprint. "It's pretty extraordinary," says Joseph. "The timing of that chess move was exceptional."

Grainge, who was knighted in 2016, has more than a trace of the Eighties alpha male. In interviews, he's blunt and commanding, telling *Billboard* in 2017, "Nothing we do is ever over. And I'm never satisfied." Doug Morris once said, "He is so deceptive, with that little kind face and those little glasses. Behind them, he is actually a killer shark."

Describing UMG as a music-focused entertainment company rather than a record >>

‘The first five years were brutally hard. Did people want me to succeed? No, not everybody, but it’s never personal’



Photograph XXXXXXXXXXXXX

Rob Stringer,
CEO of Sony Music
Entertainment
since April 2017

>> company, Grainge has moved its headquarters from New York to California to be closer to Silicon Valley. In 2014, he told his top team to “hit the reset button” and create “the music company of tomorrow”. To that end, he has made pioneering deals with Apple, Snapchat and mobile phone companies in emerging markets such as Kenya and Nigeria. He has invested in tech companies, documentaries, TV formats, stage musicals and merchandising. Irving Azoff, the superstar manager and former MCA chairman, has called him “the great hope for the music business”.

In 2013, *Billboard* asked Grainge to sum up his personal philosophy. “Keep going,” he replied. “Charge. Just keep going.”

When you enter the artists’ lounge at Columbia Records in New York, you’re clobbered by history in the form of framed photographs of the artists who made “Big Red” a kitemark of quality: Frank Sinatra, Bob Dylan, Bruce Springsteen, Johnny Cash, Leonard Cohen, Miles Davis, Simon & Garfunkel. “This is where we bring the new artists and say, ‘Do you want to be a part of that?’” Stringer says with pride. “Adele saw pictures of Beyoncé, Barbra Streisand and Bob Dylan and said, ‘I could be here. This is going to be all right.’”

Columbia is the oldest record label in the world, founded in 1887; it invented the long-playing record. But no label can survive on inherited glory. “When I got here, it felt like an old place,” Stringer says. “I said, ‘If we put some new in with the old, the old looks better and the new looks great.’ That wall looks a lot better with Barbra Streisand and Adele on it.”

Stringer is a much-loved figure. When he received the Music Industry Trusts Award in London in November 2017, Harry Styles, Camila Cabello and ELO performed in his honour; Ian Broudie of The Lightning Seeds described him as “an eccentric, a maestro and a Luton fan. That’s a rare and exotic mix.” Like Grainge, Stringer was a punk fan from the outskirts of London (Aylesbury) with a high-flying older brother (Sir Howard Stringer, 76, is the former CEO of the Sony Corporation). He joined the marketing department of CBS (later bought and rebranded by Sony) in 1985 before migrating to A&R, where he made his bones by signing Manic Street Preachers.

“From the minute we met Rob we really liked him,” says the Manics’ bassist and lyricist Nicky Wire. “We might not be together if it wasn’t for Rob. We were on the verge of being dropped and he was the one who said, ‘No. This band’s going to sell a million records one day.’ And luckily we did. We trusted him as an A&R man and a friend. I still call him up for advice.”

“Rob’s a real fan,” says Roger Davies, who manages Sony artists Sade and Pink. “He’ll fly in for gigs in weird places. He’s a great sounding board because he’ll give you a brutally honest opinion and artists respect his opinion because he’s got really good taste.”

Stringer thrived as MD of Epic Records during the boom years, working with artists from the Manics and Sade to Michael Jackson and Céline Dion. But he became chairman of Sony Music UK in 2001, at the dawn of a crisis that went deeper than file-sharing. “It was a very decadent industry,” he says. “It was easy to blame Napster but it wasn’t just that. It was that we couldn’t sign good enough artists.”

Stringer says that he “drowned” when he first took over the UK office and again when he moved to New York, but he’s a fast learner. “They were almost out to get him,” says Wire. “It took astounding willpower to get over that hump. I’ve never known anyone work harder in the music industry than Rob, and he makes you work harder, through sheer enthusiasm and genuine love of music. He’s a remarkable engine, like Roy Keane.”

Stringer remains grateful to the artists,

‘It was easy to blame Napster but it wasn’t just that. We couldn’t sign good enough artists’

including Jay-Z and Rick Rubin, who trusted him during the rough years. “The artist community accepted me way quicker than the industry,” he says. “They thought I cared and I wouldn’t do stupid things with their music.” His sense of morality is as strong as his work ethic. During our time together, he talks often about respecting artists and instilling the right values in his staff. “It’s easy to do a disc presentation and say, ‘You’re doing great.’ I want to be there when the record hasn’t done as well and there’s a show that’s three-quarters full. Every year, I become more sympathetic to that, and I try to teach my people to behave appropriately.”

During the jackpot years, he thinks, too many people abused the power that they thought was never going away. “A lot of people did stuff they shouldn’t have done: screwed over an artist or trod on someone’s head to get somewhere. I’m super competitive, I hate losing, but I also don’t want to win by doing the wrong thing. Maybe I would have done at 30, but I can look you in the eye and say, ‘I haven’t sold my soul to be here.’”

Stringer loves artists with big ideas. Six

years ago, Daft Punk approached him with mocked-up artwork for their *Random Access Memories* album, bearing the classic Columbia label. They talked about mounting the kind of long, lavish promotional campaign enjoyed by Seventies superstars, with colossal billboards in major cities. “They said, ‘This is what we need a major label for: this optimism and scale. Can a major do this again?’” Stringer remembers. Daft Punk’s Grammy win for Album Of The Year was one of the proudest moments of his career. “You suddenly realised it could be done.”

David Bowie’s 2013 comeback album, *The Next Day*, his first album for Columbia, called for surprise rather than suspense. Stringer and Bowie maintained a tight shroud of secrecy until the moment the first single appeared online. That success inspired Stringer to suggest that Beyoncé drop her self-titled fifth album unannounced: a bold and oft-imitated move. “I knew it could work,” he says. “It was an incredible record and that helps. I come up with better ideas for incredible records.”

Each of those artists gave Stringer a memento: a bespoke album cover (*Rob’s Access Memories*), a signed photograph of Bowie, a Beyoncé box set with the handwritten message, “Thanks for making it happen.” “These Holy Grail projects are the ones I’ll remember when they eventually turf me out of this place,” he says, pointing at the picture of Bowie saluting in front of the Manhattan skyline. “Everything was all right, really. I got to work with people like him.”

My mum’s a photographer, my dad’s a psychotherapist and I’m wildly dyslexic,” says Max Lousada, stretching out in his office chair. “The combination of the three has driven me to keep working and not stand still.” It’s October 2017. He’s a fortnight into his new role and already shaking up the executive roster by hiring younger talent. Today he’s in London. Tomorrow he’s off to New York, then Nashville, then a week in LA, another week in London and back to New York. “So that’s my life,” he says with a weary smile. “I’ve learnt to operate with a lack of sleep.”

Tousled and unshaven in a hooded top, Lousada could pass for a maverick tech entrepreneur. He has the kind of unstoppable, youthful optimism that sometimes spills into hyperbole and jargon. “I’ve always wanted a really urgent, warm, aggressive culture,” he says. “It’s a balance. Trying to create change is aggressive behaviour, but there’s a way of doing it that can light up a building.”

“Max is young and he’s old, if you know what I mean,” says Mark Fenwick, the manager of Pink Floyd’s Roger Waters. “He has >>

Max Lousada, CEO,
Recorded Music at
Warner Music Group,
in his London
recording studio

When I ask Lousada
about his competitors
he doesn't say Sony
or Universal but
Instagram, Facebook
and Snapchat

Photograph XXXXXXXXXXXXX

>> an ability to talk to me as a contemporary but with all the knowledge of his own age. I immediately saw that Warner would be crazy not to let him run the world."

Lousada is accustomed to being the youngest guy in the room. He dropped out of Sussex University to promote clubs in Brighton. Obsessed with hip hop and electronic music, he moved into distribution and, in 1995, cofounded the independent label Ultimate Dilemma. Soon he was running the international arm of revered New York hip hop label Rawkus. "It was the first time I developed a brand when people bought records based on trust in the curation," he says.

At the end of the Nineties, industry veteran Korda Marshall knocked on the door of Lousada's office and invited him to join Mushroom Records, home of Muse and Ash. "He walked in and created a whole new chapter for me," says Lousada. When Warner acquired Mushroom in 2003, Marshall became MD at another Warner subsidiary, Atlantic Records, and made Lousada head of A&R. "I suddenly realised I had to deliver for the organisation," says Lousada. "I'd always done cool, which hadn't really sold." He remedied that by signing The Darkness and Paolo Nutini and overseeing the transformation of Plan B from surly rapper to blue-eyed soul star. "There wasn't one genre I played in. I always went for unique voices."

"Max immediately gave us a sense that anything was possible," says Sam Eldridge, who manages Plan B, Liam Gallagher and Jess Glynne. "I'd never seen someone write 'Sell a million records' on a piece of paper like it was something that could happen. I think Max is brilliant at understanding who an artist is and then communicating it very clearly to a wide audience. He understands how to get people to buy into an artist and not just a song."

"It was obvious from when I first met him that Max had an amazing music brain," says Ed Sheeran, Warner's reigning megastar. "His passion and knowledge are second to none and he's been responsible for so many artists' success stories."

In 2013, Lousada took over Warner Music UK, now owned by Russian-born billionaire Leonard Blavatnik. "Len believed in the value of music when people thought that the music business was a silly place to be," he says. "He wants to foster that maverick spirit in Warner Music." The major labels have an unfortunate history of initially resisting game-changing innovations – MTV, the CD, the MP3 – because they thought the status quo was working just fine. "We would all admit we didn't embrace change quick enough because we hadn't needed to," says Lousada. "We didn't want it to break. We all now need to be agile, nimble and fast. We

have that ability because we're the smallest. We have to shed some of the pomp and ceremony in this industry and become more dynamic and inspiring to be around."

Lousada wants Warner to try everything, from apps and movies to virtual reality and artificial intelligence. "Part of my job is to make change feel exciting rather than scary," he says. If one idea sums up his vision, it's the Firepit, an innovation lab, video-content division and in-house recording studio. "Max has revived the tradition of having a studio in the building to encourage the creative process in the heart of the company," says Jimmy Page of Led Zeppelin. "He's a true music man."

"His feet are very firmly on the ground," says Mark Fenwick. "We see an incredible amount of stuff that will never work but Max is good at developing ideas that will bear fruit – they're a road map to the future."

That's not to say Lousada doesn't respect the past. On the wall of his London office hangs a Shepard Fairey triptych of Ahmet Ertegun, the late founder of Atlantic Records. "One of the great things about this industry is it's a tapestry of wonderful individuals who

'I'm competitive, I hate losing, but I also don't want to win by doing the wrong thing'

make a huge difference," he says. "Ahmet was one of the true greats, from Ray Charles to Aretha to Zeppelin to Phil Collins, a music man who could recite every lyric and sing every song. It's something I have in my eye line when I'm having a tough conversation to remind me why music is so powerful."

In 1976, Walter Yetnikoff was so obsessed with his leading rival that he gave CBS employees signs that read "Fuck Warner". The industry's recent tribulations have fostered a more collegiate spirit. "When we controlled everything, we punched the shit out of each other," says Stringer. "Now we have a bigger battle. We have to make sure that our technology partners don't crush us. We used to control distribution and we probably got greedy and arrogant. Now that we don't control distribution, we've got to make sure that those people don't get greedy and arrogant too."

When I ask Lousada about his competitors he doesn't say Sony or Universal but Instagram, Facebook and Snapchat. "There's obviously competition for talent but I've

always prioritised competition for the ears and eyeballs of the consumer," he says. "We live in an attention economy."

The current CEOs have seen first-hand how the industry was almost capsized by complacency, hubris and fear of change. "The music industry learned that lesson the hard way, before anyone else had to," says *Music Week's* Sutherland. "Nobody's keen to repeat those mistakes but you never know what's around the corner. Is there a new format or form of piracy that's going to undermine growth?"

Take streaming. As well as driving growth, it opens up untapped markets, shakes up the traditional pace of releases, provides granular data that guides hits and presages the phasing out of physical music. But labels need to see millions more paid subscribers and more services entering the market to dilute the duopolistic power of Spotify and Apple. "Not to be overdramatic but I think it's a race against time," says Stringer. "We're not in the middle of this process; we're at the beginning."

Grainge, Stringer and Lousada also have to answer a more existential question. Successful artists no longer need labels to make money: in 2011, Americans spent more on live music than recorded music for the first time since the invention of the gramophone. As physical formats fade away, artists won't need manufacture or distribution either. Stringer compares the record industry to a boutique store on the high street, tucked between megastores like Apple and Google. So what is a record label – or indeed a "music-focused entertainment company" – for?

"That's a very good question," says Björn Ulvaeus. "I'm not absolutely sure that those who used to be record companies know exactly what they will be in the future. It's quite an old-fashioned industry in many ways and it's being disrupted as we speak."

There are many possible answers – A&R, curation, strategy, technological innovation – but the most important is a shift in perspective. The men who run the major labels are no longer patriarchs, but partners. "We're not in control any more and I'm very comfortable with that," Stringer says, leaning back in his chair. "I didn't get here to be in control. I got here to do good work with the artists." **GQ**

More from GQ For these related stories visit GQ.co.uk/magazine

- **How Do The A&R Experts Cut Through The Noise?** (Dorian Lynskey, March 2018)
- **'The Number Of Artists That Make That Much Difference Is Less Than Ten'** (Dorian Lynskey, October 2017)
- **'Record Labels Are Putting Out Instant Music Like Chewing Gum'** (Eleanor Halls, April 2016)



Photograph XXXXXXXXXXXXXXX

Sir Lucian Grainge,
chairman and CEO
of Universal Music
Group, in his office
in Los Angeles

**Grainge's gambit
paid off. At the 2016
Grammy Awards,
all five best album
nominees were
by UMG artists**

Vest, £51. Jeans, £445.
Underwear, £36. All
by **Dolce & Gabbana**.
dolcegabbana.com.
Trainers by **Nike**, £67.
nike.com



'THIS IS WHO I AM'

They say clothes make the man. For transgender model Laith Ashley, that's only the start of the story. Here, he tells GQ about the ugly, contorted bigotry that follows a person of colour born a different sex and why femininity is still part of being himself

Interview by **Eve Barlow**

Styling by **Andrew Vottero**

Photographs by **Eric Ray Davidson**

‘When I was transitioning I felt like I was betraying women. A lot of trans men feel that way’

Vest by **Emporio Armani**, £49.
emporioarmani.com.
Watch by **Tom Ford**,
£8,490. tomford.co.uk

There's a tenderness to Laith Ashley. He wears his muscles gently. He may be softly spoken but the words that come out are precise – necessarily so – because he's a 29-year-old trans male model in a heteronormative industry. "I want to make sure I say this perfectly," he says, pausing to consider how he represents a community that can't be depicted by just one person's story. The LGBTQ umbrella is a vast spectrum and it's impossible for Laith to please everyone. He wants to, though. He's always, he says, been a people pleaser.

Today's shoot is blocks from Laith's LA apartment, but he's spent most of his life in Harlem, New York. He was born Ashley. "I always wanted to be the best," he says of his studious younger years. "I wanted my parents to be proud." Growing up as a church-going child, he moulded himself in his father's image (at the age of three he put on his boxing gloves). In school he played sports on the boys' teams. "I was the best player," he says. "But when you're a little girl and you're on a boys' team, you have to prove yourself continually. If I made an error, it felt like the end of the world." Even then, the sexism he experienced was nuanced. One child's father told his father it was a shame Ashley wasn't a boy, "otherwise she'd be a major league baseball player". "I remember thinking, 'Fuck you,'" he says. "When I was transitioning I felt like I was betraying women. A lot of trans men feel that way."

There was a deep-seated guilt in Laith. He was raised traditionally and knew at the age of four that he felt differently, but he didn't have the vocabulary to understand it. "I tried to fight myself. I tried to pray the gay away." When he was 17, his aunt discovered he was dating a girl online and outed him as gay to his mother. "All hell broke loose," he says now, laughing. "I was sick of hiding who I was. I wasn't sure of my sexuality or what was happening. I was trying to figure myself out."

Laith never called himself "lesbian". "Being assigned female at birth, I thought I was a lesbian, even though I hated the word." In school he was dressing masculine, so it didn't come as a surprise that he dated women. His parents were unaccepting at the time (they've since come around). Laith went to business school and studied psychology. At 19 he came across YouTube videos of trans people documenting transitions. "I thought, 'Oh, my God. This is who I am.' I was so filled with fear. In my mind I still wanted to be my parents' little girl."

Corporate life didn't appeal to Laith; he was concerned that he'd never be accepted on Wall Street. After graduation he pursued social work at an LGBTQ centre. "I saw everyone living their authentic lives, being able to go to work and make a living. I was like, 'Wow, I can do this,'" he says. In November 2013, he'd come

out as trans but hadn't had a medical transition. One of his trans friends told him Barney's was doing a trans campaign. They attended the casting together. "I didn't think I was gonna get it," says Laith. "Then I got a callback."

On 22 January 2014, Laith began his medical transition. He was 24. He lived at home with his parents. "I was either gonna be unhappy forever or take these steps," he says. He took testosterone and had a double mastectomy nine months later. He grew a full beard within a year and his voice deepened. "It's a lifelong process," he explains. "It never ends."

His modelling break came when he posted Instagram portraits in Calvin Klein briefs. "I woke up to a ton of messages, mostly negative. Very transphobic. I was taken aback. I worked at an LGBTQ centre where everyone was affirming. [Now] I felt exposed. I didn't know what to do."

He fell into a depression. "I felt like a liar and I wanted to disappear." He almost deleted his Instagram, but weeks later actress Laverne Cox posted and the outpouring changed to

'It's very draining. Sometimes I hate having the trans title over my head'

one of love. Still, Laith never saw modelling as his opportunity to break ground. To this day, he has to be careful about how he's perceived in the industry. "It's hard to be considered this poster child for trans-masculinity, because it's diverse; no matter where you are on the spectrum there's another spectrum for you."

There's always a degree of heat. He's become a phenomenon because of his "passing privilege" (ie, you cannot see that he's trans unless he tells you). "It blows people's minds that trans guys can be so invisible. The gaze is not on us. It's on trans women." Laith identifies as binary male. As soon as he began passing, he acquired male privilege. However, as soon as his trans identity is revealed, that privilege is stripped. "Because I'm of colour, I'm perceived as a threat," he explains. "If I'm on the subway in jeans and a T-shirt, I'm stopped by the police. That didn't happen prior to my transition."

In the fashion industry, the sexism is a permanent undercurrent. He's told "no" a lot. "When I first started, nobody was interested in representing me. I just wish they would have said it was because I was trans. I've been told, 'You're too muscular', 'You're too short.' I've seen models who have muscles twice my size."

Nevertheless, successes have come. He's walked the runway at New York Fashion Week, he was the first trans male in the "Pit Crew" on *RuPaul's Drag Race* and he starred in a Diesel campaign shot by David LaChapelle. The latter was an insight into how far the industry has to travel to be more inclusive. After the campaign, Diesel deleted the images with Laith. The only other remaining models shot were white cis models and one black cis girl. "They got a lot of transphobic comments and instead of leaving me up they took the image down." Did he follow up with Diesel? "I wanted to. I was afraid." The campaign was called Make Love Not Walls. Ironical that Diesel removed Laith instead of providing a space for discussion. "It's very draining," he says about picking battles. "Sometimes I hate having the trans title over my head."

(When contacted by *GQ*, a Diesel spokesperson said this was down to a "creative reboot" of their Instagram account in late September 2017, where "all the contents were taken down to align with the new communication strategy". The Make Love Not Walls campaign had launched that February. Some images of Ashley do still exist on Diesel's Facebook and YouTube.)

As a trans male, Laith has experienced discrimination on all sides. In the LGBTQ community he is attacked for being binary. In non-queer society, cisgender men are misogynist. "I can grow my beard and have the biggest muscles, but for a lot of cis men I'm just a woman who took hormones." Trans men are told to "man up" when they're attacked. "Trans women experience violence in public," says Laith. "With trans men the same happens in private. We're told to be quiet." Cases of sexual assault and domestic violence go undisclosed. HIV is on the rise too.

Laith, however, draws strength from his wins and has total self-belief in his manliness. "For a long time we've been taught that femininity for men can be degrading or it decreases what it means to be a man," he says. "It makes you a more complete person. Just be yourself."

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- **Olly Alexander: 'Let Our Men Be Happy, Be Sad, Be Non-Conforming, Be Feminine, Be Masculine'** (Eleanor Halls, September 2018)
 - **Homophobia Is Still Rife In 2018 And LGBTQ+ People Need Your Help** (Justin Myers, June 2018)
 - **Eddie Redmayne Disagrees With Germaine Greer On Controversial Trans Views** (Kevin Long, April 2016)
-

Shirt by **Dsquared2**,
£245. dsquared2.com.
Trousers by **John
Elliott**, £160. At
Barneys. barneys.com.
Trainers by **Adidas**,
£75. adidas.co.uk

Coat, £4,290. Jacket,
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Trousers, £990. Pocket
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co.uk. Tie by **Anderson
& Sheppard**, £130.
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Church's, £395.
church-footwear.com.
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‘Being assigned female
at birth, I thought I was
a lesbian, even though
I hated the word’



Jacket by **Levi's**, £45. At Rokit. rokit.co.uk. Jeans by **Levi's**, £85. levi.com. Underwear by **Hanro**, £41. hanro.co.uk. Cap by **Balenciaga**, £300. At matchesfashion.com

Jacket by **John Elliott**,
£265. At Barneys.
barneys.com. Vest by
Calvin Klein, £30.
calvinklein.co.uk.
Underwear, £145.
Watch, £8,490. Both
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co.uk. Socks by
Uniqlo, £3. uniqlo.com

Coat, £4,290. Jacket,
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Tom Ford. tomford.
co.uk. Tie by **Anderson
& Sheppard**, £130.
anderson-sheppard.
co.uk. Shoes by
Church's, £395.
church-footwear.com.
Sunglasses by **Ray-Ban**,
£127. ray-ban.com.
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‘When I first started
modelling, nobody
was interested in
representing me’



'I tried to pray the gay
away. I wasn't sure of
my sexuality. I was trying
to figure myself out'

Jacket by **Prada**,
£3,380. At farfetch.com. Jeans by
Calvin Klein, £115.
calvinklein.co.uk



Vest, £550. Jeans, £590. Underwear, £145. Watch, £8,490. All by **Tom Ford**. tomford.co.uk. Socks by **LL Bean**, £20. llbean.com



‘When you’re a little girl and you’re on a boys’ team, you have to prove yourself continually’

Jacket by **Levi's**, £45.
At Rokit. rokit.co.uk.
Jeans by **Levi's**, £85.
levi.com. Underwear
by **Hanro**, £41.
hanro.co.uk. Cap by
Balenciaga, £300. At
matchesfashion.com

Grooming **David Cox**
Digital technician
Jules Bates
Photography
assistants
Kelsey Novotny;
Justin Smith GQ

Coat, £4,290. Jacket,
£2,690. Shirt, £415.
Trousers, £990. Pocket
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co.uk. Tie by **Anderson
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Sunglasses by **Ray-Ban**,
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Producer **Nathalie Akiya**
at **Kranky Productions**
Production manager
Vivian Song
Models **Parnaz Ardebili** at
FFT Models; **Shivshanker**
Jaswal at **Barbara Pfister**
Casting; **Sean O'Pry** at
VNY Models
Casting **Barbara Pfister**
Chaperone **Gerri McGlone**
Grooming **Kenna** at
Art Department
Tailoring **Jose Herrera**
Lighting **Max Hoell**
Digital technician **Ben**
Rosser
Location manager
Lawrence Akiya
Parking co-ordinator
Tommy Ormsby
Production assistant
Ben White
Photography assistants
Diego Bendezu; **Emily**
Ullrich
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Angelo Mitakos;
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WHO'S THE DADDY?



We believe the children are our future, but it's back to the Eighties when it comes to our tailoring (and the next 10 pages of this magazine, for that matter). And let's be clear, it's only the tailoring – the normative gender roles are deadlier than Patrick Bateman. So spread your shoulders and strap on your braces, because next bring-the-kids-to-work day is also bring-the-pinstripes day. Capeesh?

Photographs by **Alexi Lubomirski** Styling by **Luke Day**



From left: Suit, £429. Shirt, £55. Both by **Polo Ralph Lauren**. ralphlauren.co.uk. Tie by **Next**, £9. next.co.uk. Shoes by **Russell & Bromley**, £50. russellandbromley.co.uk. Jacket, £1,255. Shirt, £395. Waistcoat, £555. Trousers, £555. All by **Billionaire**. billionairecouture.com. Tie by **Budd**, £145. buddshirts.co.uk. Tie pin by **Hermès**, £270. hermes.com. Coat, £630. Baby grow, £230. Both by **Baby Dior**. dior.com. Headband by **H&M**, £4.99. hm.com

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Coat by **Cerruti**, £2,250. cerruti.com.
Shirt by **Hawes & Curtis**, £45.
hawesandcurtis.co.uk. Tie, £95. Braces,
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russellandbromley.co.uk. Socks by
Falke, £14. falke.com. Tie
pin by **Hermès**, £270. hermes.com

Suit by **Daks**, £825. daks.com. Shirt, £190. Collar pin, £320. Both by **Edward Sexton**. edwardsexton.co.uk. Tie by **Hawes & Curtis**, £29. hawesandcurtis.co.uk. Scarf by **Budd**, £375. buddshirts.co.uk. Pocket square by **Anderson & Sheppard**, £55. anderson-sheppard.co.uk. Watch, model's own.



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Suit by **Gieves & Hawkes**,
£995. gievesandhawkes.co.uk. Shirt by **Hugo Boss**,
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Anderson & Sheppard,
£130. anderson-sheppard.co.uk. Shoes by **Church's**,
£395. church-footwear.com.
Socks by **Falke**, £15. falke.com. Bag by **Dunhill**,
£2,295. dunhill.com.
Jumper, £79. Shirt, £55.
Both by **Polo Ralph Lauren**.
ralphlauren.co.uk. Trousers,
£15. Socks, £7. Both by **Next**.
next.co.uk. Shoes by
Russell & Bromley, £50.
russellandbromley.co.uk





From left: Jacket, £195. Shirt, £55. Trousers, £299. All by **Polo Ralph Lauren**. ralphlauren.co.uk. Bow tie by **Next**, £7. next.co.uk. Shoes by **Russell & Bromley**, £50. russellandbromley.co.uk. Coat, £2,000. Jacket, £1,600. Trousers, £630. All by **Giorgio Armani**. armani.com. Shirt, £285. Tie, £105. Both by **Budd**. buddshirts.co.uk. Shoes by **Tod's**, £470. tods.com. Socks by **Pantherella**, £12. pantherella.com. Tie pin by **Boss**, £55. hugoboss.com. Briefcase by **Aspinal Of London**, £695. aspinaloflondon.com



From top: Jacket, £79. Trousers, £49. Both by **Carrément Beau**. At childrensalon.com. Shirt by **Polo Ralph Lauren**, £55. ralphlauren.co.uk. Tie by **Next**, £9. next.co.uk. Shoes by **Russell & Bromley**, £55. russellandbromley.co.uk. Coat by **Dries Van Noten**, £1,078. driesvannoten.be. Suit by **Daks**, £725. daks.com. Shirt, £285. Tie, £115. Both by **Budd**. buddshirts.co.uk. Shoes by **Russell & Bromley**, £255. russellandbromley.co.uk. Socks by **Falke**, £14. falke.com. Tie pin by **Boss**, £55. hugoboss.com. Gloves by **Aspinal Of London**, £95. aspinaloflondon.com



Jacket, £700. Trousers, £310. Both by **E Tautz**. etautz.com. Shirt, £285. Tie, £115. Both by **Budd**. buddshirts.co.uk. Dress, £195. Headband, £95. Both by **Dolce & Gabbana**. dolcegabbana.com. Top, £12. Socks, £5. Both by **Marks & Spencer**. marksandspencer.com

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Producer **Nathalie Akiya at Kranky Productions**
Production manager **Vivian Song**

Models **Parnaz Ardebili at FFT Models**; **Shivshanker Jaswal at Barbara Pfister**
Casting; **Sean O'Pry at VNY Models**

Casting **Barbara Pfister**
Chaperone **Gerri McGlone**
Grooming **Kenna at Art Department**

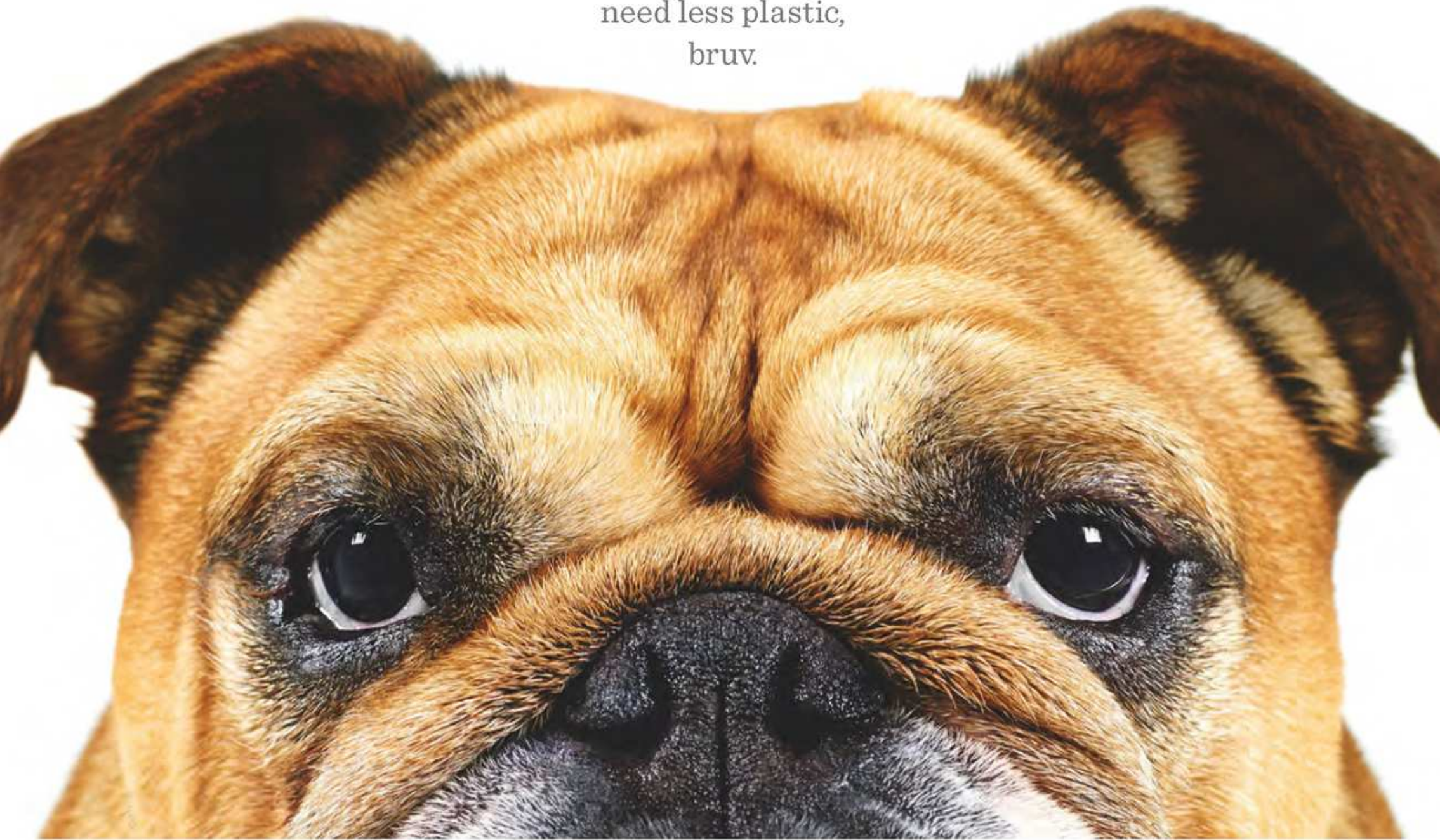
Tailoring **Jose Herrera**
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Digital technician **Ben Rosser**

Location manager **Lawrence Akiya**
Parking co-ordinator **Tommy Ormsby**
Production assistant **Ben White**

Photography assistants **Diego Bendezu**; **Emily Ullrich**

Fashion assistants **Angelo Mitakos**; **Emily Tighe** **GG**

You're right,
the world does
need less plastic,
bruv.



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GO Life

Mount up and conquer the slopes with our roundup of cutting-edge kit, tricks and fitness tips

Skis by **Salomon**, £495 (including bindings). salomon.com



Photograph Pixeleyes

Want to be fitter, faster, sharper, stronger? Of course you do. **To explore yourself, your limits and your world?** No doubt. With all the answers to the questions that count – what to eat, where to go, how to live – **your very best self starts right here**

Edited by **Paul Henderson**

Go, go, powder ranger!

Whoa! Slow down there, Bode Miller. Whether you're a master carver or never even set foot in a ski boot, take heed of these techniques for every class

Story by **Warren Smith** Illustrations by **Björn Öberg**

Total beginner



Are you clipping in correctly? ▲

It might seem obvious, but for safety and performance ski boots need to be fitted carefully. Don't rush when putting them on and never underestimate the importance of clipping them up correctly. Check you have a good tension on each clip – the boot must fit snugly but not so much that it hurts. Then make sure the power strap (the Velcro belt that tightens around your leg) pulls to a good tension. Flex the boot standing still to make sure it bends from the hinge.

Your ankles must flex (but not too much)

Ensure your ankles and calves have enough flexibility. To test this, stand with your heels, glutes and back against a wall. Make a note of the height of your hip bone is. Slide down the wall until one of your heels lifts off the ground and measure how far your hips have dropped – ideally to a minimum of 15cm.



▲ Find your balance one leg at a time

A great way to warm up and get a feel for the skis is to alternate between balancing on your left and right legs as you go across or down a slope. Supporting your body weight on each leg prepares you for the pressures you'll endure at higher levels of skiing. It also helps you learn how to distribute your weight, improves your ability to balance more effectively and builds confidence.

Confident starter

Learn to keep your skis in line ►

Fact: most skiers don't ski symmetrically. It's a hangover from the snowplough technique you learn as a beginner. More than 90 per cent of us either ski with knees closer together than our feet or feet wider apart than our knees. Either way, it leads to the skis being at different angles, which inhibits the development of technique. A great way to tune up symmetry and alignment is to ski with your hands on your knees. This will get skis turning at the same angles.



◀ A roundabout way to become one with your skis

This will help develop confidence and improve performance (it can be performed on any gradient, depending on ability). First, plant your ski pole to support your weight. Then, before attempting the exercise, push your shin onto the tongue of your boot until you feel it rebound. Still keeping the force through the poles, try to complete a 180-degree rotation in just three hops. The key to success is to ensure you activate your ankle as well as your knee, and land each hop through the middle of the boot.



Get the steer on turning with skill

It's known that a ski instructor's favourite comment is "finish your turn" and doing so is essential for speed control. It's governed by your legs' ability to inwardly rotate, which, in an ideal world, all skiers would possess. However, many skiers are tight in the hips, making leg inner rotation an alien movement. A great exercise to help with this is a "braquage" turn. As you rotate your skis in a corridor (skiing down the fall line with short radius turns), power up your leg rotation and steer proactively. This will help lock in muscle memory, plus it's a great warm-up move.

Olympic hopeful

▼ Max lean is further than you think

Getting your skis to grip is essential for technique development, but many skiers fail to achieve the optimum lean for getting their skis on the edge. Putting a hand on your hip encourages the hip to move across the feet and increase leg lean. The key to this exercise is to push the hip across your skis with force, into the direction of the turn. This will put your skis on their edges earlier, giving better grip and improving initiation of the turn.



◀ Deep powder riding is all about your core

The deeper the powder, the more you need to focus on holding a strong core. Most skiers are vulnerable to breaking or collapsing at the waist, but by focusing on core development – try planks, crunches and hanging knee raises – you can better support the upper body and improve consistency when skiing the toughest terrain.



▲ Got all that? Then you might be ready for the steepest slopes

To further your skills, test yourself with a steeper gradient, on or off piste. Upper-body rotation is common in steep-slope skiing, but the key is to ensure your body faces down the hill and rotate your legs to bite the edge. Keeping your eyes on your hands can help stabilise the upper body and avoid it rotating. The legs will do the rest of the work.

WARREN SMITH IS A PROFESSIONAL FREERIDE SKIER FOR THE VÖLKL TEAM, HAS A SKI ACADEMY IN VERBIER, SWITZERLAND, AND WRITES ABOUT SKI TECHNIQUE. WARRENSMITH-SKIACADEMY.COM

Photograph Ben Archard and Mike Parker;
Getty Images; Yu Tsai/Contour/Getty Images

Benedict Cumberbatch:
no stranger to
danger, apparently

Life Lessons

The GQ Pep Talk with... Benedict Cumberbatch

Sherlock Holmes and Doctor Strange know the secrets of the universe. But when it comes to ordinary life lessons, the actor has as many words of wisdom as his on-screen alter egos...

In his words:

"I drive a motorbike, so there is the whiff of the Grim Reaper around every corner, especially in London."

In other words: Life is for living and you shouldn't ever live in fear. There is an element of danger in everything you do, but that shouldn't deter you.

In his words:

"The first thing my mother said when I mentioned to her that I'd got the part [of Sherlock] was 'You don't have the right nose.'"

In other words: Everyone is a critic, even your strongest supporters, but your job is to prove people wrong. If you believe you can achieve something, you can.

In his words:

"Pull the hair on my head the wrong way and I would be on my knees begging for mercy. I have very sensitive follicles."

In other words: We all have weaknesses and it's OK to admit what they are. Own your strengths and weaknesses because they define you.

In his words:

"People think they know more about you than they actually do. And you can't control that. You can't control perceptions of you."

In other words:

Don't allow yourself to be defined by other people. How they see you has no bearing on how you see yourself.

In his words:

"You know, I am just human. I walk amongst you! You know, we share the same circumstances: we're born and we die."

In other words:

No one is better than you and you are not better than anyone else. We are all equal.

In his words:

"I treat every job as if it's the first time I've worked, otherwise I would be paralysed with fear."

In other words: Don't overthink things and don't believe your own hype. Every situation offers a new opportunity, so don't bring unnecessary baggage with you. **PH**

Benedict Cumberbatch appears in The Grinch. Out on 9 November.



Skis by Salomon

For on-piste skiers looking for a boost in performance, these S/Max 10s deliver speed and precision thanks to Edge Amplifier technology that transfers energy to the frame of the ski.

£495 (including bindings). salomon.com



Goggles by Oakley

At the touch of a Prizm React button, the rimless Oakley Fall Line XL adjusts the tint of the goggles to match the weather conditions.

£269. uk.oakley.com



Ski boots by Arc'teryx

Designed as the ultimate aid to ski touring, the Arc'teryx Procline Ar is a lightweight carbon boot ideal for uphill hikes and even better for the subsequent off-piste descents.

£680. arcteryx.com

The Kit

Skiing is believing

It's that time of year when board meetings are compulsory and no one slopes off early. Herewith, all the gear you need to get on down

Story by **Paul Henderson**



Helmet by Atomic

Not only does Atomic's Count helmet mould to fit your head, but it also comes with AMID (Atomic Multi-Directional Impact Deflector) technology, which protects against angled impacts.

£160. At Ellis Brigham. ellis-brigham.com



Watch by Suunto

The Suunto 9 GPS-tracks your runs and also monitors weather and altitude – with a storm alarm just in case conditions take a turn for the worse.

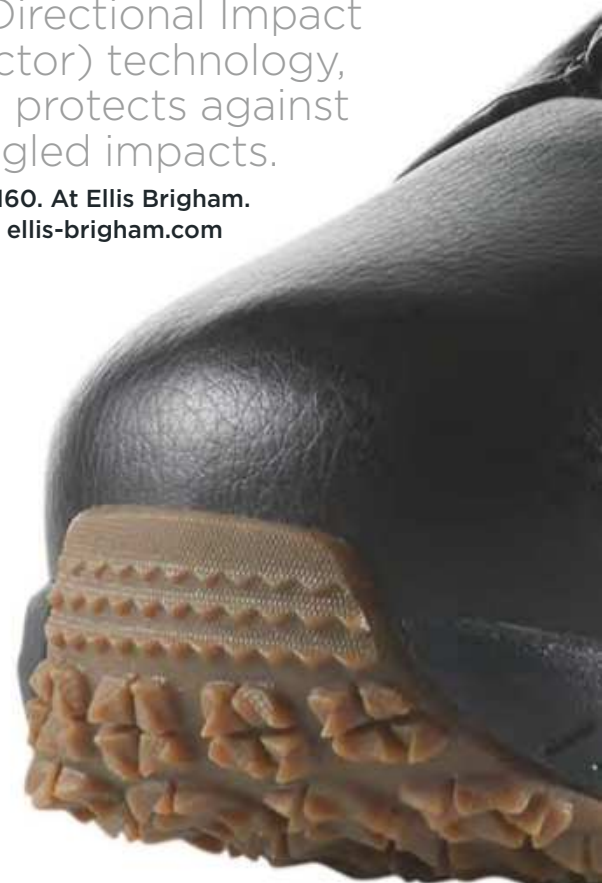
From £500. suunto.co.uk



Parka by Shackleton

A British-made, ultra-lightweight, fur-trimmed jacket inspired by the legendary explorer.

£1,290. shackletoncompany.com



Isn't It Time You Tried...

Designing your own snowboard?

You've waited 12 months to return to the slopes – and this time, it's personal. Paul Wilson of British customisers Douk explains how he can help make your kit your own

Story by **Paul Henderson**



Douk has made boards with rock band logos, Toy Story characters and Obama's 'Yes we can' speech. In other words: there's mountains of choice

Why go bespoke?

"With snowboarding and skiing being such expressive sports, it makes sense to be able to show your own unique style and skill on what you ride, as well as in your riding. Plus, every board we produce is handmade so the quality is always outstanding."

What's the design process like?

"It varies, from a customer giving us ideas and one of our designers coming up with their own interpretation, through to professional graphic designers sending in complete imagery created using our downloadable template."

Do you advise on size?

"Yes. We have a size guide on our website but, with snowboarding being about personal preference, it often helps to talk to the customer to see what kind of riding style they have."

How long does it take from start to finish?

"It takes around two to six weeks for each board – this allows time for the design work. If a board is urgent we can finish it in three to five days, but we prefer to take our time when we can."

How much does it cost?

"A fully customised board starts from £565 and skis cost £725."

And what if we want something that's even more bespoke?

"We also offer a build-your-own course (£675). Customers can come to our Worcestershire factory for one or two days and we'll teach them how to build their very own snowboard, including fully custom graphics. We guide them through the process, from building the wood core to finishing and waxing."

douksnow.com



Snowboard boots by Adidas

With all that Adi street style reimagined for the slopes, the Tactical ADV is a high-performance boot with old-school lacing but new-school "Boost" outsole.

£300. adidas.co.uk



ANTALYA / TURKEY



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MAXX ROYAL
RESORTS

Fitness

You're fit, but are you 'snowboard' fit?

Reports of the death of snowboarding have been greatly exaggerated. Despite falling participation in the first years of the 21st century – by as much as 28 per cent from 2003 to 2013 – medal success for Team GB at this year's Winter Olympics has given the sport new lease of life and a new generation of riders is getting on board. So, to help you release your inner Billy Morgan, we asked three of the sport's leading coaches to share their fitness tips.

Story by **Stephen Price**



Get mobile

Richard Husseiny

Strength and conditioning coach for GB snowboard and ski slopestyle squad

The key to having a great day on the mountain is having great mobility. If you spend your days sat at a desk then chances are your hips are tight and your upper back is rounded due to tight chest muscles. A simple assessment is to squat (bum to the floor) with your arms overhead. Then check if your back stays straight, your heels stay flat to the ground and you're not in pain... If you have any of those then prioritise foam rolling, otherwise you'll be open to injury when your body is put through movements you're not expecting if you crash.

Extra tip

To reduce the chance of injury, think of the "Ramp" principle: "R" – raise your heart rate with a light jog or brisk walk for five minutes; "A" – activate; "M" – mobilise your major joints and muscles by doing glute/hamstring bridges, squats, lunges or press-ups; and finally "P" – prime your nervous system. Exercises such as jumping will introduce your system to the specific movements you will be doing as soon as you strap onto your board.



Boost strength

Robert Walsh

Head of physical preparation, the Netherlands Olympic ski and snowboard team

Freeriding requires not just high levels of acrobatic skill and mobility, but strength and landing mechanics. Riding the whole mountain requires power, endurance and the ability to absorb force for a sustained period of time. A classic approach is to build strength to get height and rotation in your jumps. Mainly this entails big lifts, squats, deadlifts, max-height jumps and working on landing mechanics (not letting your knees cave in) when doing jumps. Also try standing exercises that create rotational, flexion or extension-type patterns, using both accelerative and decelerating force (medicine ball rotational wall throws, catches and smashes and landmines).

Extra tip

Going to a trampoline centre or gymnastics coach to work on your aerial skills can really add benefits and help you stomp those tricks when on snow. Jujitsu or judo are great for conditioning; both help you produce and resist high-force rotational motions while preparing you for that inevitable fall when riding.



Don't forget cardio

Rob Madden

Physiotherapist with Team Canada ski and snowboard

To last all day on the mountain you need to be fit. Interval training, where you push your heart rate up to high zones (70 to 90 per cent of your maximum for 90 to 90 seconds with a full active recovery), will give you the capacity for a snowboard run (snowboarders regularly hit 80 to 90 per cent of their maximum heart rate on a downhill run). Some basic low-level endurance fitness (30 to 60 minutes of cycling or running) will also help. If you only have a couple of weeks to get ready, prioritise lung-busting cardio workouts over lifting weights.

Extra tip

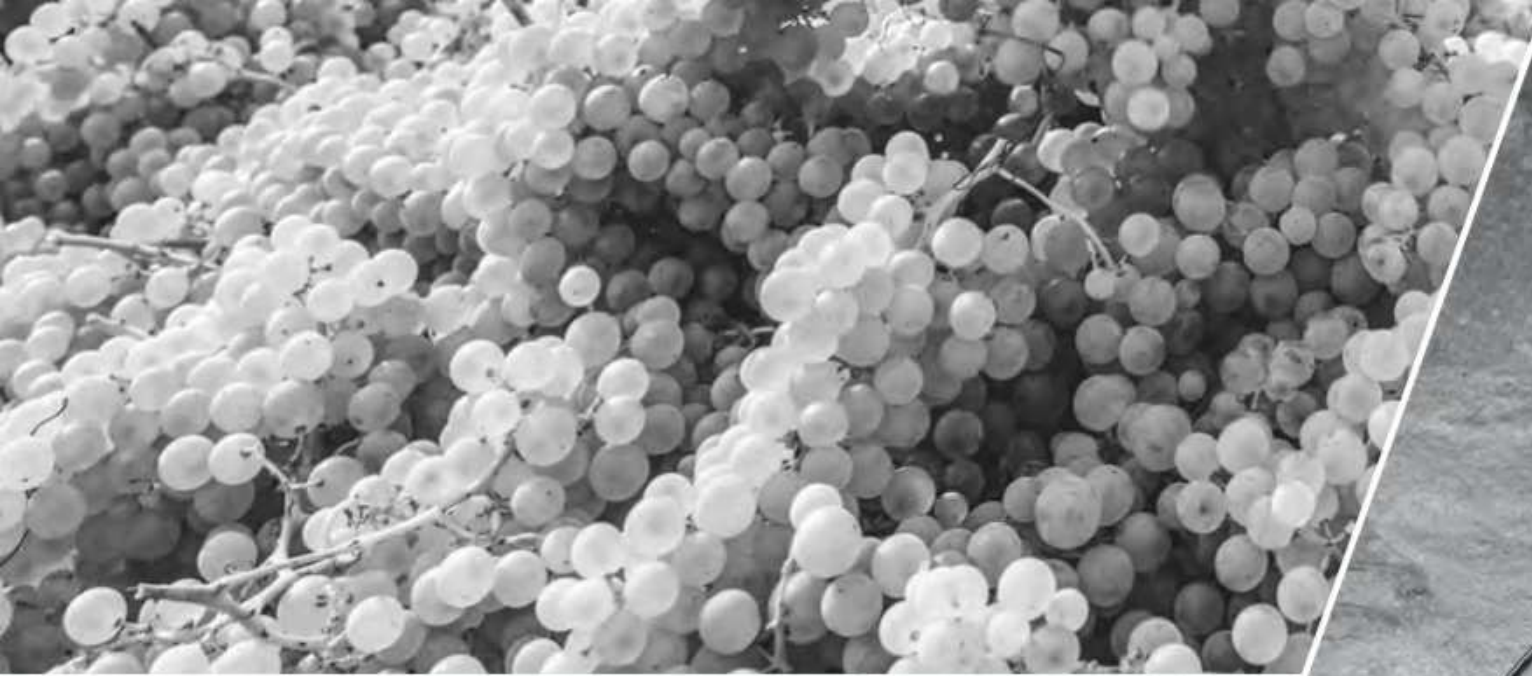
Spin classes are ideal because they focus on the lower body, which you'll be using more on the slopes. In the gym, cross trainers or stair machines are your best bet.

STEPHEN PRICE IS A PERSONAL TRAINER AND WELLNESS COACH. SPANDCO.CO.UK

+ Don't forget Hydration, nutrition and recovery (AKA get in the jacuzzi)

All coaches agree about the importance of hydration. Most skiers and snowboarders become dehydrated when riding, leading to fatigue and a decrease in performance. Research has demonstrated that people are less likely to drink water from a bottle than from a backpack water bladder, so that is a worthwhile investment. Plus, energy gels have been shown to increase the number of quality runs performed and reduce crashes (*Science In Sport Gel*, from £1.50 for 60ml. scienceinsport.com). After a hard day on the slopes, let your body recover with time in a jacuzzi, massages, compression trousers or a recovery cycle. These all help to reduce perceived fatigue over multiple days riding.





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All dressed up and one way to go...

From princes in the powder to racers on the ridge, our sliding scale of the skiers who wore it best



1



2

1 Triple black diamond

Prince Charles in his all-black ski suit, natty neck scarf and oversized brown aviators at Klosters would have given even Bond a run for his money.

2 Double black diamond

Jean-Paul Belmondo, a chunky knit and a pair of racer leggings – what more could you want?

3 Black diamond

King Carl Gustaf of Sweden in his colour-blocked, close-cut ski gear is a thing of brilliant retro beauty.

4 Blue square

Jean-Claude Killy, the former French World Cup alpine racer, may have had a head start by way of his profession, but his ski-slope style was second to few.



4

5 Green circle

Roger Moore's banana yellow ski suit in *The Spy Who Loved Me* is bonkers and yet still brilliant.



3



5

Fashion

Ski style gets a Double-0 upgrade

Heading slopeside? Pack Giorgio Armani's neon-free new skiwear (and your Union Jack parachute)

Story by **Teo van den Broeke**

When it comes to skiwear the options tend to be quite limited. Sure, you'll be fine if you're a fan of retina-searing neon and, yes, you'll be happy if you're into clothes that make their wearer resemble a misshapen toddler – but if your aim is elegance, the chances are that you'll struggle. Enter the brand new collection of ultra-chic slope-ready masks, salopettes and ski jackets from Milanese fashion behemoth Giorgio Armani. Inspired by the label's heady Nineties heyday, the collection is a sumptuous symphony of velvet ski suits, shearling-lined jackets and a wide range of helmets, scarves and gloves mostly in Mr Armani's favoured colour palette of navy and white (with the occasional flash of scarlet to ensure you don't get lost in the snow). Close-cut, improbably comfortable and designed to take you seamlessly from the slopes to the ski chalet, it's just the thing if your style aspiration is James Bond-shaped.

Jacket, £3,500. Jumper, £1,450. Trousers, £990. Boots, £1,100. Helmet, £590. All by **Giorgio Armani**. giorgioarmani.com



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Hotel Of The Month

Zanzibar White Sand

For talcum-powder beaches, high-flying watersports and dinners à deux in your own private garden, head to Tanzania's island hideout

Edited by **Bill Prince** Story by **Charlie Burton**



At first glance, the coastline of Zanzibar looks like any number of tropical destinations. Clear, blue-green waters; vast, empty beaches; rich, verdant treelines. But step out on the sand and you'll notice something unusual: it's so soft it feels like talcum powder. This idyllic quality is why the island, a semi-autonomous region of nearby Tanzania, has ended up a bucket-list destination – and a new hotel is catering for guests who want to stay somewhere that's equally impressive.

The family-owned Zanzibar White Sand is designed to offer its guests luxury, privacy and a serious amount of space. While you can book an individual room, we stayed in a private villa and recommend you do the same. There are eleven of these, equipped with their own pools on plots of 1,500 square metres, delineated by the lush foliage that runs throughout the resort. Even the one-beds comprise two buildings: a day room with a lounge and dining area and also a bedroom



with adjoining dressing rooms and bathroom, plus a roof terrace. Everything is geared for relaxation, from the sun deck and hammock to the outdoor shower and bath. They are minimalist but elegant and designed to be as open as possible, with sliding glass doors. Book a villa right at the front and from your king-size bed you can look out across your garden to the hotel's private beach. At low tide, the sands stretch out at paddling depth for hundreds of metres.

You'll spy colourful kites dancing above the water. Paje, the eastern region where the hotel is situated, is a premier kitesurfing destination and the hotel's instructors can help even the most inept beginners find their feet. If being active, however, is quite the opposite reason you made the journey here, there's a spa and

a small beachfront barbecue restaurant with tables on the sand.

The main Doors To Zanzibar restaurant is more upscale (well, the hotel is a Relais & Chateaux member), with tasting menus and great à la carte options. For those who wish for a more intimate experience, villa occupants can arrange to dine by candlelight in their gardens.

You may decide to head out, perhaps to eat at the much-Instagrammed restaurant The Rock, perched absurdly atop a tiny coral island, or visit Stone Town an hour's drive away. The capital of Zanzibar, and a World Heritage Site, it's famed for being the birthplace of Freddie Mercury and is brimming with history. Or you could just spend another lazy day enjoying the beach. And that sand.

● **Zanzibar White Sand Luxury Villas & Spa, Paje Beachfront.** Villas from £278 per person per night. whitesandvillas.com

Book a villa at the front and from your king-size bed you can look out across your garden to the beach

Take a trek from Virunga Lodge out into Rwanda's Volcanoes National Park; (below) one of the lodge's two deluxe 'bandas'

The GQ Expedition

Gorillas in your midst

For a real-life sighting you need to visit Rwanda. We did...

Story by **Charlie Burton**



After an hour of trekking, we caught our first glimpse of a silverback through the dense foliage: a 400-pound hulk, sitting only metres away with his broad back towards us. As we watched, he reached out to grab some leaves, revealing his hand: gnarled, hairy and yet strikingly like our own. Gorillas are acutely anthropomorphic; to catch their gaze is to bridge the gap with the animal kingdom. And to search for them in Rwanda's Volcanoes National Park (a trip best organised via a specialist operator – GQ went with Africa Odyssey) is unlike any other safari.

You venture on foot in the company of experienced guides, one at the front hacking a path through trees and creepers with a machete. Our glimpse of the silverback, the second dominant male of the 30-strong Igisha group, set the clock running; strict conservation rules mean you're allowed just one hour in the gorillas' company. You are also instructed to keep seven metres away from the animals, but there's every chance they'll venture much closer to you. Gorillas are gentle giants and attacks are almost unheard of, but good luck keeping your pulse down when the fluffy yet powerful teenagers playfight near your feet.

The jungle in which the just over 1,000-strong population of mountain gorillas live spans Rwanda, Uganda and Democratic Republic Of The Congo, and in the Rwandan portion alone contains five volcanoes. It's a vast, uncultivated landscape that can be enjoyed in its full majesty from the sun terrace at Virunga Lodge, owned by Volcanoes Safaris.



● **Virunga Lodge, from £415 per person per night, all inclusive. 0333 323 9740. volcanoesafaris.com. Gorilla trekking permits, £1,150 per day. For more information, visit visitrwanda.com. GQ travelled to Rwanda and Zanzibar with Africa Odyssey. 020 8704 1216. africaodyssey.com**

Perched up on a 2,200 metre-high ridge, 45 minutes' drive from the ranger station where you'll start your gorilla trek, this property offers a luxury redoubt with a healthy dollop of rustic charm. Each of its ten "bandas" (left) is set down a private pathway that opens on to a sizeable front patio. These are furnished with loungers from which to take in the vista; we suggest you book a banda with a view over Lake Bulera. Inside, the styling is eco-chic – stone walls, wooden floors, a towel rail made of bamboo – with plenty of bright fabrics that pick up on the vibrant flowers that grow just outside. Birdlife is abundant and, despite the nets around the beds, our visit in June was mosquito-free.

The days are arranged around the wildlife treks, which is what all guests are here for. You wake at 5am, just as the first signs of dawn break over the lake, to the sound of your private butler singing as she brings tea and coffee to your room. After a cooked breakfast in the main lodge, your driver will take you straight to the jungle. When you return, the staff take your shoes to be cleaned and then a variety of activities are laid on, such as a complimentary 30-minute massage to ease tired limbs or the opportunity to watch traditional Intore tribal dancing performed by talented locals. In the evening, the chef offers a choice of Rwandan and international cuisine while guests sit around a communal dining table trading stories of the day's adventures.

Some visitors may have opted to see the other animal for which the park organises tours: the golden monkeys. These endearing creatures live in families of up to 100 and are seemingly oblivious to humans. Visiting them on your first day is a great way to acclimatise before seeing gorillas the next. And when you do, you will not only make memories, but – with gorilla numbers on the rise – you will also be participating in a conservation effort that's proving hearteningly successful. **GQ**



Photographs Robin François at Black Bean Productions



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1. Horizon Avenue Watches exude timeless sophistication through their early 1900s Bauhaus inspired design. Made with premium components and designed in London with a contemporary edge, these watches are a testament to the beauty and simplicity of minimalism and aesthetics. Whether business or casual – they are an essential accessory for the modern man. Discount code 'GQX10' (expires 31/03/2019). **2. Hatch Watches** is a creative London-based brand that designs singular timepieces with a commitment to high quality components and finishes. Their remarkable HOA, HOB and HOC watches display different cross-hatching patterns and moiré effects as time changes to trigger a continuous feeling of surprise every time for a long time. **3. MQT** Horlogère Suisse. Based in Bern, Switzerland, MQT focuses on creating watches derived from the excellence of Swiss craftsmanship. Swiss Made, ETA Movement, Sapphire Crystal, Exchangeable Straps – this is MQT Horlogère Suisse! **4. ZINVO** makes the most exquisite and unique watches without the high price tag! Their signature 1-second-spin turbine dial makes them stand out from the basic and boring watch brands. If you want to be different, you should go with ZINVO. **5. Bernard London** is a premium retailer offering high end Swiss made timepieces. Brompton is from their flagship Knightsbridge Collection consisting of 6 automatic timepieces built with a SellitaSW200 automatic mechanical movement consisting of 26 jewels and 36 hour power reserve. Discover more at www.bernard.london. **6. DR.W.** introduces a wristwatch and pocket watch in one! This stylish Amsterdam designed watch can be changed between wrist and pocket with a super easy but robust twist-and-click-mechanism. The stainless steel case, sapphire glass and Italian leather strap make it look great in every occasion. Available in brushed steel, navy and white. **7. SAVOT Watches** offers timeless and stylish watches for the modern man and woman. Designed in Finland, SAVOT Watches combines best elements of Nordic design with stylish colours to create must have timepieces for an affordable price. **8. Nowa.** A design studio in Paris that creates beautifully crafted hybrid watches for travelling: automatic time zone change, activity tracking, sleep quality, and more... NOWA brings smartwatch capabilities to watch enthusiasts in a sleek and minimalist timepiece that can be worn everyday. Join the circle #nowawatch **9. Praetor.** Purposeful. Engaging. Bold. Pictured is the 'Charybdis', a citadel of engineering and technical capability that takes you on a visual journey of powerful structures, weapons and lore throughout the early centuries of western civilization. Charybdis has been created for those who desire a unique fusion of art, craftsmanship and uncompromising functionality in a package that characterizes and facilitates their performance lifestyle. For more information visit praetorwatchcompany.com. **10. Circula** was initially founded 1955 and offers since 2018 yet again high quality timepieces. Swiss Made. Timeless watches that combine elegance with unique style. Domed dial and crystal distinguish the vintage inspired design. See more at circulawatches.com. **11. Michael Bans** is a Japanese Watch Brand created for humans to keep track of time. Michael Bans believe watches can serve a greater horological purpose. Define what you believe, Emphatic Decision Maker Doer. Michael Bans created a watch which is designed to provide consistency and fuel your mind for success! Email care@michaelbans.in Quote 'GQ20' for 20% OFF on Checkout (Expires 30/12/2018). **12. Sixofour Life.** Coal Harbour Red (40mm), Miyota Automatic, Sapphire Glass, 316L Stainless Steel, Hand-painted Furné dial. A stunning addition to your collection. Perfect for a night out and sure to draw the attention of those around you.



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13. Nite Watches is a British watch brand born from a spirit of independence. With its dynamic sport styling, Tritium illumination, ceramic bezel insert and sapphire crystal, you can rely on the Alpha whatever challenge you set yourself. Life shouldn't be a compromise – and neither should your watch. Exclusively available online – visit nitewatches.com

14. Rico Lavender reflects artistry with direction, expertise with purpose. The brand isn't playing Mozart to an empty universe. Instead, Rico Lavender extends an invitation to cut through the clouded world of fashion to participate in a meaningful experience that is simple but elegant.

15. Pasuri stands for wealth, ownership, opulence and independence. They offer watches of modern style and finesse, incorporating their brand to inspire, motivate and succeed. Their passion and drive is to make available iconic, unique timepieces affordable to all. All their watches come with a 2 year warranty and free delivery. Get 25% off during pre-order period.

16. THORTON Watches are the urban contemporary accessory for confident men who live life to the fullest and are not afraid to chase whatever they love to do. Their design inspiration revolves around the belief that even modern times demand timeless standards – loyalty, ambition, boldness. The perfect companion for your different outfits, with a subtle premium feel.

17. When Chotovelli & Figli Watch Co. say "vintage," they don't mean rusty antique pocket watches from a flea market. The watches they're talking about are strapping, solid and well made, simple (you don't need to know the moon's phases), and above all, iconic. Like these 7200 series.

18. Strapping Gentleman offers an eclectic mix of watch straps, managing to incorporate style, fun and quality into their designs. If you're looking for the opportunity to wear a unique style that sets you apart at every occasion then visit strappinggent.com

19. Hong Kong industrial designer Kitmen Keung launched the timepiece 'Long Distance' in 2014. The modernist design immediately received great international attention and was collected by prestigious stores such as San Francisco Museum of Modern Art and London's Matches Fashion. World-renowned architect David Adjaye is also a customer of it.

20. Zeroxuse: The Golden Potential men's fashion watch is a hard-working, powerful timepiece with beautiful aesthetics. The gold-coloured stainless steel elements continue on the detailed dial and stand out against a pure black watch face. Every precise marking is clear and crisp under the hardened mineral glass window. Keep track as the seconds pass with tiny ticks around the dial edge and a dedicated 60-second inset dial. The 24-hour dial and date window keep you on schedule and focused on the future. Whether you're looking for an accessory that will stand out at meetings or you want to add a touch of gold to your solo work-space, this is the best watch for men who dress to impress.

21. Laventure is a Swiss independent watchmaker based in La Chaux-de-Fonds, the cradle of watchmaking. Real tools for explorers, these watches are produced in limited and numbered editions: only 50 pieces. 41mm in diameter to fit all wrists. 660ft water resistance to dive into the seas of the world. Available at laventure.swiss

22. Trilobe Watches change the referential of reading time, putting the motion of time at its centre with three fixed Trilobes pointing to three separated moving rings (Hours, Minutes, Seconds). The Inaugural Series, "Les Matinaux", is available in three dial colours (silver, grey and blue) and limited to 100 pieces. TrilobeTime.Liberated

23. Designed in the UK, **MAALS** first timepiece is a retro modern, moonphase titled Jump Over The Moon. Featuring a unique movement, the minutes and hours sit on two rotating discs over a moonphase at the triangle point that completes its lunar cycle every 29 1/2 days. On the caseback renowned UK artist OKSE takes the watch name as inspiration to create artwork of an outer space star studded scene, exclusive to this timepiece.

24. Inspired by the first wrist watches in existence, **Bussora** created a timepiece that combines history with the dynamic lifestyle of today. Use the code "GQ30" when ordering and get 30% off your order (expires 31/12/2018)! Designed by Giovanni Calamita. Image by Andrey Prokhorov. Visit bussora.com

25. Niklaas Fritz is a watchmaking firm founded with a global perspective. Every month they will give every owner of their timepieces the opportunity to win a unique experience in their monthly giveaways. They strive to connect and engage people. Not only to promote a lifestyle but to find a way for people to live it.

26. Veblenist is a designer of handcrafted watch straps. They outfit their customers with quality craftsmanship in an understated yet edgy style. They are also watch enthusiasts, who curate an exclusive selection of fine vintage watches.

27. Hauve. A unique watch produced in collaboration with reigning WBA Bantamweight World Champion, Ryan Burnett. Hauve and Ryan have come up with a unique Limited Edition Carnaby Sports watch to celebrate his career so far, featuring the distinctive Ryan Burnett logo at 12 o'clock, and an embossed logo to the rear.

The Style File...



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BEAUBLEU-PARIS.COM
IG: @BEAUBLEU_PARIS

1. Step up your wrist game. Explore **Baxter&Baxter's** collection of luxurious men's bracelets. Designed and handmade in England. Use promo code 'GQ2018' for 10% off your next order (expires 31/12/2018). Shop online at baxter-baxter.com **2. The Hammersmith.** Luxurious and noble are two words that describe this overcoat, made from a soft mix of fine wool and cashmere. Designed with the man on the move in mind, featured here is a single-breasted coat with a concealed placket and four-button fastening. What's more exciting? It's totally customisable. **3. JAUPIN.** Exclusive eyewear brand based in Paris. Their eyewear is 100% handcrafted based on traditional frame-makers. Each shade of the collection is limited to 10 pieces. JAUPIN proposes also a bespoke service to realise your own design according to the measures of your face. All materials are available (metal, acetate, buffalo horn, solid gold, diamonds...). **4.** All without sewing machines **Brick Bound** creates heirloom quality products by combining old world craftsmanship and Veg tanned leather to create pieces that will always be by your side. **5. Sena New York** is a new collection of men's jewelry designed by Felipe Sena and handcrafted in Manhattan. This new, chain bracelet is sure to become the perfect addition to any man's wardrobe. **6. Reyes Clothing** is an online store dedicated to fashion and ready-to-wear, male and female, which offers a wide range of artisan products designed by a French designer. Targeted at 16-34 years old interested in fashion, they regularly reveal new visuals and new collections allowing for a regular renewal of their textiles. **7. Anamorphose** is a Paris based design studio, they offer a range of premium sneakers handcrafted in Portugal with high quality materials. **8. Fils Unique** is a cufflink brand founded by a European business lawyer in New York. Fils Unique handcraft cufflinks in a constant pursuit of understated elegance, edginess and savoir-faire with a passion to create something that's distinctive, without ever having to say so. **9. Franz GL** is a premium handmade men's accessories brand manufacturing the finest luxury ties, bow ties and pocket squares. All accessories are hand-sewn using high quality fabrics and are in limited editions. Available at franzgl.com **10. Cal & Kay** was founded in 2015 by Kwame Garrett-Price. Conceived in California and manufactured in a Parisian atelier, Cal & Kay represents streamlined designs that encourage one to simplify. They are part of a new wave of brands redefining what luxury means. **11. Beaubléu** is a Parisian creative studio who creates refined timepieces in limited edition (125 numbered pieces only). 'Le Dynamique' watch brings a new vision of watchmaking through a unique hand signature and a design inspired by Galileo's work and automotive shapes. 42 mm, Automatic. Visit beaubléu-paris.com **12. T-Watches** is a new British brand that creates high quality Swiss made watches. This stylish and functional NATO edition is a chronograph watch limited to 999 pieces worldwide and incorporates an ultra reliable Swiss Quartz movement. Use code GQ10 for 10% off - valid until 31/12/2018. Visit t-watches.co.uk **13. Tielokos** produces high quality ties and bowties for stylish men and children. Tielokos ties and bowties are manufactured with 100% cotton, and 100% African fabrics. They produce very limited editions of each model so be sure not to miss out, visit tielokos.com **14. 1x1 studio** is a contemporary and luxury menswear label celebrating a joint direction of culturally influenced designs and undiscovered territories in specialised knitting techniques and craftsmanship.



15. ALSAFI EVIL EYE BRACELET
BERRYMILANI
BERRYMILANI.COM
IG: @BERRYMILANI



16. PLAIN CLOTHING
SHOPPLAINCLOTHING.COM
IG: @SHOP.PLAIN



17. SMOOTH SUEDE £110
MENNELL'S
THOMASMENNELL.COM
IG: @MENNELLS



18. SILK CAMP COLLAR SHIRT -
SKAGEN PINK £254
COMMUN DES MORTELS
COMMUNDESMORTELS.COM
IG: @COMMUNDESMORTELS



19. LIMITED EDITION DENIM
BROOKLYN BACKPACK \$120
ALCHEMY GOODS
ALCHEMYGOODS.COM



20. ELYSIAN DAY SHIRT £120
WINDSOR LANE
WINDSORLANE.COM.AU
IG: @WINDSORLANECLOTHING



21. SOVA MILLINERY
SOVADesign.CA
IG: @SOVAMILLINERY



23. LOWLIFE PATCH HOODIE €89,90
DRWS
DRWS-EXCLUSIVE.COM
IG: @DRWS_CLOTHING



22. NAVY & OATMEAL SHAKER £129
SJC OUTFITTERS
SIMONJAMESCATHCART.COM
IG: @SIMONJAMESCATHCART



24. MANHATTAN SHIRT - OXFORD €74,90
WWW.VOLWEN.ES
IG: @VOLWEN_OFFICIAL



25. DUFFEL BAG £1,274
ÉSTIE
ESTIEBAGS.COM



26. THE ORIGINAL SWEATSHIRT \$72
ZERO PERCENT PURE
ZEROPERCENT.ONLINE
IG: @ZEROPERCENTPURE



27. CRANWELL LEATHER BOOTS £125
THOMAS PARTRIDGE SHOES
PARTRIDGESHOES.COM
IG: @THOMASPARTRIDGESHOES

15. Alsafi Evil Eye double wrap around Bracelet by **BERRYMILANI**. Berrymilani offers Jewellery designs that connects middle eastern culture with the western world. The "Alsafi Evil Eye" Bracelet is handmade of Sterling Silver, Onyx and Black Diamonds. Shop the entire collection online, use promo code "GQ2018" for 20% off your order (expires 30/12/2018). 16. **Plain Clothing** caters to many different styles. Anything from street wear to casual attire they offer customisation services to. Use code "GQ18" for 10% off. (offer expires 01/03/2018). Visit shopplainclothing.com 17. The focus of **Mennell's** production are smart espadrilles characterized by comfort, style and elegance. A shoe designed for the gentlemen's everyday life, a contemporary interpretation of iconic classics. Email info@thomasmennell.com 18. Beautifully made shirts and tops, mindfully manufactured to the highest standards in Italy and Portugal - there's no hype, just heritage. With progressive pricing and global shipping, **Commun des Mortels** is exactly what 21st Century fashion should be: online, on Instagram, on you. 19. While medieval alchemists sought to turn lead into gold, **Alchemy Goods** strives to turn useless stuff like salvaged denim, blown-out inner tubes, and old seatbelts into useful stuff like bags and wallets. Another word for this is upcycling. Recycling turns stuff into the same thing over and over again. Upcycling turns something of lesser value into something of greater value. 20. **Windsor Lane** is an Australian menswear brand inspired by British design. Their aim is to enable men to experiment with colour in their individual style. Each Windsor Lane piece is made in their Melbourne studio from high quality 100% cotton. 21. Finest fur felt and attention to detail make bespoke **Sova** hats the crowning piece for any attire. Hand crafted in Canada, Sova brings a distinct aesthetic to traditional European style. Be distinguished with Sova Design Millinery. 22. **SJC** is an international lifestyle brand headquartered in London, inspired by the elegance drawn from the golden years of early 20th-century menswear. This limited edition Shawl Collar Shaker is a perfect choice this Christmas for the discerning man. Warm, comfortable and stylish. 23. Introducing the new Limited Edition LOWLIFE Collection from German brand **DRWS**. DRWS stand for loyalty and family. They drive and create their destiny - join them now! Their mantra is to truly live not just to exist, your lifestyle is your message to the world! Free UK Shipping. #drwsisthegang 24. **Volwen's** products are designed and made in Spain. Their shirts, underwear and suspenders are suitably elegant for the modern gentleman without compromising on style or quality. For more information visit www.volwen.es 25. **ÉSTIE** designs are straightforward, functional and hand-finished to the highest quality. Timeless Scandinavian craftsmanship for the modern traveler! Inspired by urban lifestyle and the Nordic nature ÉSTIE creates products that are made to last. 26. Started in New York, **Zero Percent Pure** is a street-wear company fueled by entrepreneurial ideals. Influenced by the way people create their own futures by actively pursuing their dreams, Zero Percent's slogans exude a punchy confidence only found in the entrepreneurial spirit. Their "Original Hoodie" features the slogan "We Make Our Own Future". Use exclusive discount code "GQ15" for a one-time-only offer of 15% off to GQ readers only! (expires 31/12/2018). 27. Stride out in style this winter with **Thomas Partridge Shoes**. The British designed collection of men's shoes and boots is inspired by heritage and engineered for comfort. GQ readers enjoy 15% off with the promo code GQ15 (expiry 31/12/2018). Free UK returns.

The Style File... Continued



28
Y LOGO BEANIE £40
YELIR WORLD
YELIRWORLD.COM
IG: @YELIRWORLD



29
EXPANDABLE DUFFLE BAG £91
TRIDENT LEGION
TRIDENTLEGION.COM
IG: @TRIDENTLEGION



30
RIBBED MANDARIN COLLAR SHIRT \$85
BASED INC.
BASEDINC.COM



31
BELFORT AUTOMATIC WATCH \$595
MODERN MADE MAN
MODERNMADEMAN.COM
IG: @MODERNMADEMANUSA



32
THE DAPPER COLLECTION
THEDAPPEROFFICIAL.COM



33
ITALIAN LEATHER IPHONE
SLEEVE \$54-60
GRAMS28
GRAMS28.COM
IG: @GRAMS28



34
DETHRAYS £29.95
THE KILLING TREE
THEKILLINGTREE.CO.UK
IG: @THEKILLINGTREECLOTHING



35
EC1 MAN RAINCOAT £465
EZIRA RANE
EZIRARANE.COM
IG: @EZIRARANE



36
CAVIAR MONEYCLIP WALLET
FISHER & WOODES
FISHERWOODES.COM



38
MARCUS CREME \$215
RJR
RJR121.COM
IG: @RJR_121



39
SHOPAPES JEWELRY
SHOPAPES.COM
IG: @SHOPAPESJEWELRY



40
DIEM DENIM JACKET \$275
DOESITEVENMATTER.COM
IG: @DOESITEVENMATTER



37
LEATHER TOTE BAG
DAISUKE FURUKAWA
DAISUKEFURUKAWA.COM
IG: @DAISUKEFURUKAWA_OFFICIAL

28. YELIR WORLD is the new British based menswear brand that's reinventing luxury. With a collection of t-shirts, shorts, tracksuits, caps and accessories, YELIR WORLD embodies a modern luxury lifestyle where ease and comfort meet quality and style. **29. Trident Legion** designs sports bags for the professional and fitness enthusiast in mind. Expandable bags created to make your life easier and for you to live smarter. Shop the collection at tridentlegion.com **30. Based Inc.** Black mandarin 100% cotton shirt with a ribbed collar featuring rubber buttons and a functional zipped pocket across the left chest. Available at basedinc.com **31. Modern Made Man** is an American men's lifestyle brand inspired by fashionable yet timeless designs. The 42mm Belfort watch features a 316L stainless steel case, Miyota 9015 automatic movement, 20ATM water resistance, domed sapphire crystal, 10-year warranty and hand assembled in the USA. **32. The Dapper Collection.** Their range of snazzy socks makes the perfect stocking stuffer this holiday season for any stylish gent on your Christmas list. Find the perfect pair to elevate his sock game this holiday season at thedapperofficial.com **33. Grams28** focus on making timeless pieces by partnering with the world's finest makers. The leather iPhone sleeve features a full leather interior to protect your phone. Two-side compartment makes spacious room for your cards, receipts or cash. Use promo code "GQ50FF" for 5% off your order (expires 30/12/2019). **34. The UK's number one art clothing brand The Killing Tree** have relaunched their best selling glasses the 'Dethrays' after incredible demand. Engraved on blackened bamboo with artwork from Dale Sarko. **35. Staying fresh like the rain, EZIRA RANE** is a British Fashion brand re-working rainwear with their creative contemporary designs. Their EC1 Man raincoat forms part of their carefully crafted rainwear collection ideal for the ultra modern gentleman. Visit ezirarane.com **36. Fisher & Woordes** is a brand of refined style and premium craftsmanship for distinguished gentlemen around the world; transcending generations and striving for the extraordinary. With a focus on accessories such as wallets, belts, scarves and beanies, Fisher & Woordes revolves all around the professional male. Based in the Netherlands, all of their products are exclusively made in Italy from the finest materials available. **37. Daisuke Furukawa** is an artisan leather brand. Each piece is handcrafted and stitched by one single craftsman using the highest quality cowhide and brass fittings. Discover their full collections at daisukefurukawa.com **38. RJR** is a brand based in Oakland, California that is redefining the art of hat making. Carefully cut and hand sewn, each hat is equipped with a breathable and water resistant fabric. RJR believes Reinvention isn't just a concept, but a lifestyle. **39. Shopapes Jewelry** is a handcrafted design jewelry company for men and women. All of our products are designed in Los Angeles with an unrelentless focus to detail, handcrafted in Vancouver B.C, bringing you pieces that will suit your style. Use promo code "GQ2018" for 10% off your order (expires 28/02/2019). Visit shopapes.com **40. Diem** is a lifestyle brand that embodies the phrase "Does It Even Matter". The phrase is the pulse of the brands attitude. Never make decisions in doubt, always be sure, always be certain and if questioned.... Make sure DIEM is the reply.



41. GERMAN SHEPHERD SHIRT £605
POAN
POANCOLLECTION.COM
IG: @PEOPLESOFALLNATIONS



42. HANDMADE UNISEX JEWELLERY
FREDERIK IX STUDIOS
FREDERIKIX.COM
IG: @FREDERIK.IX.STUDIOS



43. ERBSTÜCK PADERBORN €1950
LACO
LACO.DE
IG: @LACO1925



44. THE RED PRELUDE \$129.99
S.T.A.B.L.E
STABLEPACKS.COM
IG: @STABLE_GOODS



45. SALENTO SHIRT £125
FABIO GIOVANNI
FABIOGIOVANNI.COM
IG: @FABIOGIOVANNIMENS



46. JACKSON CARDIGAN \$158
WOOL & THIMBLE
WOOLANDTHIMBLE.COM
IG: @WOOLANDTHIMBLE



47. T-SHIRT €49
GINZAMODE.COM
IG: @GINZAMODE



50. CAPSULE DENIM JACKET £150
S THROUGH J
STTHROUGHJ.COM
IG: @STTHROUGHJ



51. DIAMANTE BLACK & GOLD
ANTHONY'S LONDON
WWW.ANTHONYS.LONDON
IG: @ANTHONYSLONDON



48. VOUS CRÉEZ
VOUSCREEZ.COM
IG: @VOUSCREEZOFFICIAL



49. CUBA 001 ROSEWOOD €99
ROKLEYWEAR.COM
IG: @ROKL.EYEWEAR



52. AYRES & CO.
GLASSES CASE
AYRESANDCO.CO.UK

41. POAN is a brand driven by curiosity, densely packed feast celebrating love and life. POAN isn't much the story as a set of impressions. Life, love, philosophy and religion are just some of its subjects. An indulgent but heady piece of expressionism, a singularity distinctive voice: Georg Weissacher. POAN – a thrilling oath to sensibility. The first time; A homage to love. Silence and Sentiment. Emotion and Fear. Peoples of all Nations – Harmony through Diversity. **42. Frederik IX Studios** is a Danish jewellery brand born from a fascination of the Danish King Frederik IX. The majority of their pieces are unisex, and they are perfect for detail-oriented individuals. Their vision is to design timeless jewellery that appeals to everyone. Their elegant designs have endless possibilities to complete your personal look and style, and the jewellery can be used for any occasion. **43.** It looks as if it had been telling time way back in grandfather's days. But this "Erbsstück" watch (translated: heirloom) from the German original pilot watch manufacturer **Laco** is brand new. The components are individually hand-finished to simulate signs of wear and give it the appeal of an historic timepiece. Model Erbsstück Paderborn – shop online. **44. S.T.A.B.L.E.** Effortlessly unites luxury with practicality. Their versatile, one-of-a-kind backpack eliminates the worries and hassles of storing prized possessions. Allowing you to travel while keeping your valuables close and organized. Originally designed for sneaker connoisseurs, this item manages to merge the culture of sneakers into a lifestyle brand. For more information visit: Stablepacks.com **45. Fabio Giovanni** brings you the finest Italian men's shirts, expertly tailored from luxury shirting fabrics in a choice of elegant prints. Enjoy free worldwide delivery and free returns with every order. Shop now at fabiogiovanni.com **46. Wool & Thimble** has a simple vision, that being to curate a collection that feels comfortable and luxurious, modern yet timeless. Their pieces are the perfect combination of style and elegance. If you want garments for years to come visit woolandthimble.com **47. Ginza Mode** is an exciting contemporary brand that creates luxury garments that fuse together, the modern European outlook, Japanese-inspired graphics and Latin slogans with an Italian style. Designed to please, styled to fit and made to last. Love Life! Non Plus Ultra. Made in Heaven. **48. Vous Créez** is dedicated to refining the 6-panel caps with the finest Japanese fabrics. This cap is handmade with classic camel brown and black houndstooth, and it features our signature oversized silver plated buckle at the back for a deluxe finish. Quantity is limited. Visit vouscreez.com **49. ROKL Eyewear** uses only natural materials to create their Unisex, high quality, fashion forward sunglasses with polarized lenses made in Germany. Handmade to perfection, whilst incorporating the best natural elements is ROKL's mission. A must have for all nature and sun lovers! **50. S THROUGH J** is a contemporary menswear brand that was established in 2015. They provide a range of elegant yet wearable pieces, including a hand-painted denim jacket, that boasts a 6 hour completion time, due to the intricacies. Shop now at stthroughj.com **51. Anthony's London.** The UK's top destination for exquisite and unique suits, shirts, shoes and accessories. The Diamante Black & Gold is an elegant 1 button Tux in an exquisite blend of 50% wool and 50% silk. Made to order from their bespoke range. 11 Golden Square London, W1F 9JB. Consultations by appointment only. 020 3405 8315. **52. Ayres & Co.** Inspired by a vintage 1960's spectacles case, this distinctive glasses case is designed and manufactured in Britain. Crafted from aircraft grade aluminium with a customisable TPE rubber lining. Available to pre-order on Kickstarter from 7th November 2018.

The Style File... Continued



53
BIG DUFFLE COMPARTMENT - CAFÉ
ORANGE €399
BALSA
BALSA-LEATHER.COM



54
CUFFLINKS
GG JEWELS
GGJEWELS.CO.UK



56
BLACK HEATHER T-SHIRT £19.99
BELIEFSUPPLY.COM
IG: @BELIEFSUPPLYCO



57
GOLD & SILVER MOLOWO ALLIGATOR
LINK \$35
MOLOWO
MOLOWOCLOTHING.COM
IG: @MOLOWO



55
RED DUNE DUFFLE \$2750 USD
SOUL OF NOMAD
SOULOFNOMAD.COM
IG: @SOULOFNOMAD.US



58
UNSTOPPABLE WARRIOR SHIRT
MR. SEXY
WWW.MR.SEXY



60
AGBARA UNISEX LOAFERS £349
JÉSÚ SÉGUN LONDON
JESU-SEGUN.COM
GQ10 FOR 10% OFF



59
NEO MID
HATER & CO
HATERANDCO.COM



61
MODUS VIVENDI MARINE BRIEF \$34
MENSUNDERWEAR.IO
IG: @MENSUNDERWEAR.IO



62
SG DOUBLE BREASTED TOPCOAT
- NAVY & GOLD \$195
SOUTHERN GENTS
S-GENTS.COM
IG: @S_GENTS

53. Travel bag in full grain cow leather by **BALSA**. So much more than your average 48h getaway bag, the Big Duffel Compartment has been designed and manufactured by hand with a firm and rigid base to allow you to store your shoes and / or folded and ironed shirts. The bags interior is fully lined and features two large interior and exterior pockets with zippers. Can be worn by hand or over the shoulder with its adjustable handle. **54.** Adorn yourself with luxurious cufflinks with **GG Jewels'** unique, hand-crafted designs. With a passion for statement jewellery and a background in the International Gemological Laboratories, Ghislaine G., the woman behind the brand, ensures that her designs are high quality and elegant. Her stunning collection is composed of solo unique cufflinks and complimented by her bespoke designs and collection pieces for men and woman, offering a unique personal touch. Explore her work online at ggjewels.co.uk **55.** **Soul of Nomad's** duffel is now an iconic piece for modern jet-setters. This upscale stunner merges California innovation and Italian craftsmanship. Crafted in Milan, this quilted leather bag is light, spacious and an absolute head turner in the first-class cabins. **56.** British brand **Belief Clothing** create t-shirts that can be worn in all walks of life, whether that's relaxing or living life on the edge! The collection incorporates the letter 'B' as representation of the wearers' beliefs and dreams, with adorning serif wings to signify those thoughts becoming a reality. The range has been created from sustainable, environmentally friendly organic cotton, resulting in high-quality, functional apparel. Visit beliefsupply.com **57.** **Molowo.** This high-end accessory was made for multiple use and can be transformed to a bracelet, necklaces and used as a key-chain holder. Designed with a custom engraved Molowo font on a lobster hook attached to a detailed Alligator head that bites down on a key ring. **58.** **Mr.Sexy** is a masculine brand launched by the passionate design team at Beautiful.Works based in London, for the confident, driven, alpha-male who believes in going after his goals in a determined manner. This unique tshirt features a meticulously designed art on the chest/back with vertical text "Unstoppable" and "Warrior" on front and on back "Warrior Never Quits". To place your order visit www.mr.sexy **59.** **HATER.** Modern statement pieces that blend fine sculptural influences with futuristic silhouettes. Handmade with genuine leather and neoprene uppers. Their Neo Mids were designed to inspire and attract. The Neo's feature custom embossed leather, quilting pattern details and an angle strap with custom metal ring. **60.** **Jésú Ségun London.** Agbara shoes are hand woven, hand painted and fully hand constructed unisex loafers. Made for the man about town, a perfect pick for work and special occasion styling. Claim your 10% discount when ordering online (expires 31/12/2018). **61.** **MensUnderwear.io** is an online men's boutique specializing in quality men's underwear, men's swimwear, men's activewear and accessories. Their curated collections of top designer brands feature men's briefs, trunks, boxer briefs, leggings and more. Each season they bring you trending styles as well as the essentials for everyday wear. **62.** **Southern Gents** strongly believe in the characteristics of a true Gent, Southern or otherwise. They include but also expand beyond execution of style and eloquence alone. Through delivery of a wide array of enlightening information and contemporary yet classic style, this brand focuses on the multi-faceted dimensions of the modern man.



63. CLASSIC BLACK & GOLD BASEBALL CAP £39
ACE VESTITI
ACEVESTITI.COM
IG: @ACEVESTITI



64. LAGO BACKPACK \$330
BOLSO
BOLSOBAGS.COM
IG: @BOLSO_BAGS



65. YOU ARE ALREADY NAKED £171
NETTOMIND
NETTOMIND.COM
IG: @NETTOMIND



66. MEN'S BURGUNDY HOODIE WITH 'TOTEM' DESIGN £39.99
MATTER-CLOTHING.CO.UK
IG: @MATTERCLOTHING



68. BROWN & LEATHER BRACELET \$78
STEPHEN OLIVER
WWW.STEPHENOLIVERJEWELRY.COM
IG: @STEPHENOLIVERJEWELRY



69. LEATHER JACKET €1850
LEONID YAKUSHEV
LEONIDYAKUSHEV.COM
IG: @LEONIDYAKUSHEV_OFFICIAL



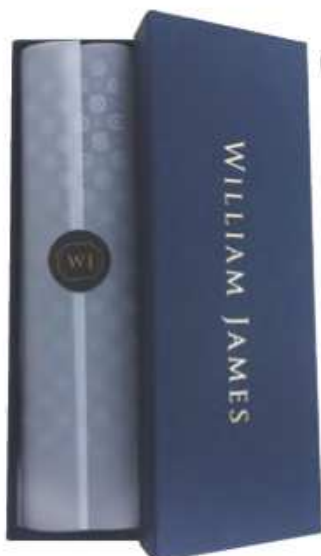
67. NAVEEN LOW TOP SNEAKER €190
MIRQURIUS PARIS
MIRQURIUS.COM
IG: @MIRQURIUS



70. BAD INFLUENCE LONG SLEEVE (LAVENDER)
YAC STUDIO
YAC-STUDIO.COM
IG: @YACSTUDIO



71. HEX SIGNAL BACKPACK €91.95
HEXBRAND.CO.UK
IG: @HEXBRAND_UK
USE 'GQ' AT CHECKOUT FOR 10% OFF



72. WJ COLLECTION
WILLIAM JAMES TIES
WILLIAMJAMESTIES.COM
IG: @WILLIAMJAMESTIES



73. GAUNTLET STEEL CUFF - AGED BLACK
\$85 AUD
KAVALRI.COM.AU
IG/FB: @KAVALRI



74. BLACKOUT FLEXFIT CAP \$30
NO BAD IDEAS
NOBADIDEAS.COM
IG: @NOBADIDEAS



75. NUNTIVUS X \$950
OROX LEATHER CO.
OROXLEATHER.COM

63. Ace Vestiti. A British brand adding a touch of class to the streetwear category. Their iconic baseball caps feature an engraved metal clasp to the rear and a reinforced front panel for the perfect shape. A regular sight on premier league footballers and musicians. **64. Bolso** is a social enterprise manufacturing hand-cut, hand-stitched leather goods. They design ethical lifetime products at modest prices. The Lago backpack is an everyday carry-all with minimalist lines concealing a 13in laptop sleeve and utility pockets. **65. Nettomind** create premium accessories that offer innovative solutions to everyday living. Slim wallet YOU ARE ALREADY NAKED. Invisible in your pocket. Suitable for all sizes of banknotes of key world currencies. Holds up to 8 cards and accommodates enough cash notes. Expressive design outside and inside. Saffiano genuine leather. Perfect Christmas gift. **66.** For the bold, adventurous and free-spirited, **Matter Clothing** create activewear that's both comfortable and soft – a brand that, when you buy something from them, you know will not only look great, but feel great, too. **67. Mirqurius** is a Parisian footwear label launched by urban fashion enthusiasts with the desire to combine art and luxury through shoes that have a strong identity. **68. Stephen Oliver's** devotion to detail, master craftsmanship and glam-rock attitude has given rise to inspired creations that are forever sophisticated and eternally avant-garde. The collection offers masculine motifs, fine metals, durable leathers and gemstones to the innovative and expressive wearer. Stephen Oliver's magnificently designed pieces will embolden every man's style, whether rockin' jeans and a tee or a workday suit. Designed and crafted in the USA. Shop the collection at www.stephenoliverjewelry.com GQ readers can enter discount code: FREESHIP on your order! Email: Inquiries@stephenoliverjewelry.com **69. Leonid Yakushev.** Every leather jacket has a unique pattern of the leather and is made by hand in a limited edition. This jacket is made of buffalo calf leather from Italy, and is a special order. **70. YAC Studio;** a new age movement brand directed by Jay Khan that defines our current generation. As it moves towards art, music, and attitude towards our society. Breaking barriers within ourselves and connecting with the world around. They make clothing that speaks out and delivers identity. Shipping worldwide. **71. HEX** brings fashion forward thinking to the often mundane world of tech apparel and merchandise. Showcasing a stylish array of bags, wallets and cases, HEX has fused fashion with performance to create innovative products that will provide top-quality storage for all of your needs without inflicting any damage on your style. Code 'GQ' (expires 31/12/2018). **72. William James Ties.** The WJ team believes in quality, so all of their ties are handmade from the finest 100% Italian silk and by the world's best artisans. Their aim is to give you the opportunity to invest in luxury ties that allow you to achieve an elegant and unique look ensuring you make a lasting impression. Use promo code GQ2018 to receive a 10% discount (expires 31/12/2018). **73. Kavalri** is Australia's leading custom men's wedding ring and accessories brand. With over 200 custom-made men's wedding ring designs and a large collection of stylish men's bracelets, cufflinks and leather accessories, KAVALLRI is rapidly becoming the go-to destination for today's fashion forward man. **74.** A modern take on the classic baseball cap. **No Bad Ideas** is a premium quality headwear brand specialising in clean stylings, exclusive fabrics, and high quality trims. Shop their collection at nobadideas.com and use code '#GQ25' to enjoy 25% off your next purchase (expires 31/12/2018). **75. Orox Leather Co** is a family of leather makers creating high quality, timeless goods in their Portland, Oregon workshop. The Nuntius X briefcase is designed and hand-made with attention to detail, perfect for those who are committed to a standard of excellence.

The Style File... Continued

TO ADVERTISE CALL 020 7499 9080 X3705



76. PAK ONE WITH USB AND POWERBANK - ELECTRIC BLACK €49.99
PAK ONE
PAKONEBAG.COM
IG: @PAKONEBAG



77. ABSOLUTELY MARVELOUS
AMARVELOUS.THESHOP.JP
IG: @ABSOLUTELYMARVELOUS.DESIGNWEAR



78. BISON .925 SILVER BOX NAIL BELT \$1080
MARCEL EVERETTE
MARCEVERETTE.COM
IG: @MARCEVERETTE



79. ARMY CAMO SHOELACE BELT \$12
LACORDA THREADS
LACORDATHREADS.COM
IG: @LACORDATHREADS



80. CLASSIC LOGO T-SHIRT £40
TREBLE BLACK
TREBLEBLACK.COM
IG: @TREBLE_BLACK



81. EXPOSED WORLD SIGNET \$229 AUD
BLACK DE VILLE
BLACKDEVILLE.COM



82. ATD IPHONE CASE €44
RUE-BERLIN.COM



83. GAUNTLET RING
THORSTEN
THORSTENRINGS.COM
IG: @THORSTENJEWELRY



84. VARSITY £30
GEORGE ALLAN
GEORGE-ALLAN.COM
IG: @GEORGEALLANCLOTHING



85. UTILITY POUCH £22
DRÂRE
DRARE.CO.UK



86. CUFFLINKS €55
BORN IN FLORENCE
BORNINFLORENCE.COM



87. DOA - STOLE £35
QUINTET LONDON
QUINTETLONDON.CO.UK
IG: @QUINTETLONDON

76. Pak One believe that the lighter you travel and the more connected you are, the easier and enjoyable your journey will be. This is clearly reflected in their attention to detail as seen through tailored hidden pockets and built in USB chargers. To find out more about their multi-purpose and fully functional backpack visit pakonebag.com **77. Absolutely Marvelous** is a handmade T-Shirts brand. The concept of the brand was conceived when the Absolutely Marvelous designer, Masahiro Yamada, decided to draw his unique imagination onto a t-shirt from scratch. He wishes to change the world one small step at a time and this is where it all began. **78. Marcel Everette** is a Los Angeles based avant-garde label focusing on the use of natural and metal infused materials to create fully functional garments with an industrial feel. The .925 Box Nail Belt is composed of 100% Bison leather and 85 grams of solid sterling silver. **79. Lacorda Threads** is the first official shoelace belt company. They pioneered the fashion trend by meshing the idea of using a shoelace for a belt with higher quality materials and unique colour ways and styles providing consumers with a fashionable and affordable belt to accessorise with any outfit. **80. Treble Black** is a luxury lifestyle brand designed by Tina Bharatia. This London based brand is perfect for the modern individual for any occasion. **81. Black De Ville.** Drawing inspiration from an exposed and deconstructed world. This piece is designed to provide the wearer with a unique signet ring with an unconventional exposed textured edge which will in time age into its own colouring. This piece is made from solid 925 Sterling Silver and is hand polished to provide wearer with a one of a kind bespoke finish. **82. RUE Berlin** is a German premium brand creating unique handcrafted accessories and timeless high-quality casual apparel with a sporty touch for him and her. The clear silicone case created in cooperation with Tim Field is available for several iPhone models online at rue-berlin.com **83. Thorsten** is an alternative metal wedding band company that specializes in rings for the modern man. Their rings are warrantied to cover size and break for life. With over 500 styles, you'll find a ring that works for you. **84. George Allan**, your new favourite T-shirt, recently launched London based brand. Designed with the ideal fit in mind and featuring ribbed sleeves for that perfect tailored look. Made from 100% cotton piqué, super breathable, keeping you cool in summer and warmer in winter. As well as washing well, keeping their shape and ironing like a dream (if they even need it)! Hand drawn prints and intricate detail shine through with these T-shirts that can be worn casually or to smarter occasions and nights out. **85. Check out DRÂRE** to shop the range of eye catching, limited edition streetwear lines. Designed and created in England, DRÂRE works hard to bring its customers quality products with fresh new designs regularly. Use the exclusive code 'GQ15' for 15% off at drare.co.uk **86. Born In Florence.** Lorentine Art Cathedral 1 Silver Finish Cufflinks. Design inspired by the marble decorations dominating the façade of S. Maria del Fiore. Simple and sophisticated. **87. Quintet London** is an accessory brand founded by five international fashion students who share the same love for their individual cultural backgrounds. The prints consist of each designer's own interpretation of Quintet London's concept: different cultures merging to raise awareness of the importance of cultural heritage that is often being forgotten in our globalised world. To find out more about their unique statement pieces and designs visit quintetlondon.co.uk



88. CLASSIC BRIEFCASE \$60
U2 BAGS
U2BAG.COM.TW
IG: @U2BAGS



89. TIMBUKTU AFRICAN TURQUOISE
BRACELET £45
CITIKAPARIS.COM
IG: @CITIKAPARIS



91. CAVANI NO 9 MULTI COLOUR TIE GIFT SET
CAVANI
CAVANI.CO.UK
IG: @CAVANIMENSWEAR



90. MESH CHRONO £59
GILCHRIST WATCH CO.
GWCWATCHES.COM
QUOTE GQDEC FOR 10% OFF



92. 13.5 OZ NEW PATCH BROOKS \$145 CAD
LSGDENIM.COM
IG: @LSGDENIM



93. SILVER FLORAL BLAZER \$210
PILAE0
PILAE0.COM
IG: @PILAE0



94. EMPIRE LOGO STRIPE SWEATSHIRT
EMPIRE COLLECTION
EMPIRECOLLECTION.CO.UK
IG: @EMPIRE_COLLECTION



95. ICON TRUNK IN NEWPORT
BLUE/WHITE \$35
JACK ADAMS
JACKADAMSUSA.COM



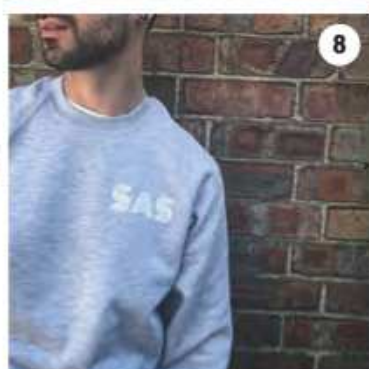
96. THE MODERN POCKET CASE & MINIMALIST WALLET \$29
MYKERI.COM
TK@CRII8.NET



97. DARK_TONES™ HUE_KIMONO \$735
DARK_TONES™
DARKTONESUSA.COM
IG: @DARK_TONES

88. U2 Bags based in Taiwan designs classic and elegant bags. Their unique bags are of extremely high quality and maintain a timeless design while looking professional and stylish at the same time. The briefcase pictured is waterproof, extremely capacious and will help you and your items to stay organized. **89. Citika** Paris is a French artisan jewellery brand. All the designs and confections are done in our studio of Montmartre in Paris. Each style is designed with high-end materials carefully selected and goes through a quality control process to ensure the optimal delivery of your bracelet. Discover all our styles online at citikaparis.com. **90. Gilchrist Watch Co** is home to an unrivalled collection of unique affordable timepieces. The strikingly minimal Mesh Chrono from Megir boasts a steel mesh band, precision stopwatch and calendar window at 4 o' clock. 3 colour options, £59. Shop at gwcwatches.com and for 10% off use code 'GQDEC' (expires 31/12/2018). **91. House Of Cavani** will bring your outfit to life with their range of tweed and wedding suits, shoes and accessories, offering sleek understated styles for formal occasions or patterned fabrics if you dare to make a statement. Use code 'CAVANIGQ10' for 10% off at cavani.co.uk (expires 31/12/2018). **92. LSG denim** is a Canadian clothing brand based out of Calgary, Alberta. The brand takes pride in offering high quality raw Japanese selvedge denim that looks and fits great. Check out their collection of timeless classic with a modern touch. **93. Pilaeo** is a luxury brand that celebrates the art-centric gentleman and boss. This silver floral blazer is influenced by inspiring, floral embroidery and craftsmanship. This is a must have that grants exceptional autumn/winter evening style. **94. EMPIRE Collection.** London based contemporary brand presented by Jordan Prince. Visit empirecollection.co.uk to shop their full collection of luxury streetwear. **95. Jack Adams.** With a cool and classic design, the Icon Trunk is the ideal addition to your casual underwear collection. Its masculine styling and supreme breathability, makes them the go-to style for the modern man. Made of 95% Lenzing Modal and 5% elastane. **96. Keri** allows you to store your credit cards, loose belongings and more. Ideal for both business and casual outfits, Keri holds all your pocket items to keep it organised and prevent bulging. Likewise, it works as a wallet, ID card holder, business card holder and more. **97. Dark Tones.** Made to Order. Handcrafted. This classic Japanese styled kimono is juxtaposed with modern and futuristic design. Featuring our large signature Hue_Collection logo on the front, an exaggerated zipper closure, and our staple neoprene fabric. Available in 3 colours.

All He Wants For Christmas...



1. The James Brand. Slim, lightweight and designed for everyday carry, the Mehlville, will keep your keys and things in order. Machined from a single block of aluminium with two separate compartments, your keys are safely tucked into the lower zone. Latch the Mehlville wherever you like and take it for every adventure. Visit thejamesbrand.com

2. Gym Black is a fitness brand but is diverse enough to be worn casually. They've got pro athletes putting the product to the test day in, day out. But they also have customers wearing the brand as a day to day favourite. Gym Black have not cut any corners in the process of bringing you the very best in performance and comfort. From the stitching to the delivery bags they've done their best to leave no stone unturned when it comes to delivering a product that will be a major force. Visit gymblack.com

3. Imagine enjoying the sky full of stars while sitting on your sofa. This dream can become reality with the **Sega Toys** series of home planetariums. Flux is the most powerful and most advanced model available to date. They take an incredibly popular planetarium design and refine it even further. Brilliant glass lenses and their brightest LED to date, beautiful gift box. Buy for £149 from www.segatoys.space

4. Parenthèse is a brand based in Paris which stands out for the quality, comfort and resistance of its products. If you want to customise your camera for that personal edge then visit IG [@parenthese-paris](https://www.instagram.com/parenthese-paris) parenthese-store.com

5. Roam in style with the Bobby Bizz by **XD Design**. Besides the Anti-Theft features of the bag, it has the ability to go from backpack to business briefcase in a matter of seconds. Be perfectly suited for any occasion! £89.95 at xd-design.co.uk

6. Short on space? **Cycloc** is the leading brand for creating innovative design led bicycle storage solutions. Their products are the perfect way to store your bike and save space. Use GQ10 to Get 10% off and free shipping at cycloc.com (expires 31/12/2018).

7. Dewy Couture. The latest clothing trends with a couture touch. Made in Great Britain. Worldwide shipping available. 15% off first orders at dewycouture.bigcartel.com Photography by: [abbiejamjarphotography](https://www.instagram.com/abbiejamjarphotography) Model: Andy Pate.

8. Made In Snetty, founded by Ruth Johnson, is a fashion brand with a difference. Ruth empowers and inspires all people, of all ages with her stylish t-shirts and sweatshirts. These wardrobe essentials can be found at madeinsnetty.bigcartel.com or IG: [@madeinsnetty](https://www.instagram.com/madeinsnetty)

9. Designed in collaboration with architect Sir David Adjaye, **Master & Dynamic's** MA770 Wireless Speaker is crafted from an acoustically superior concrete composite and tuned to provide a rich, expansive sound that perfectly fills any home or office. Price available at Masterdynamic.co.uk

10. KitSound District Bluetooth Headphones with ANC and Qi Charging. Make the move into Qi charging wireless technology with the District Bluetooth Headphones. Simply place the Headphone on the lightweight charging pad for easy wireless charging. With active noise cancellation, massive bass and freedom of up to 20 hours play time, you are ready for the ultimate immersive listening experience. kitsound.co.uk RRP: £99.99.

11. Bon et Bio Tea is an organic tea company that gets you. Founder Jeanne has produced an organic tea which aims to promote true wellbeing as well as tasting really good too! VIRILITEA is their strong blend containing specific herbs formulated to boost the men body. Their packaging is 100% recyclable. Visit bon-biotea.com or follow on IG [@bonetbiotea](https://www.instagram.com/bonetbiotea)

12. Exxentric – Used by elite athletes on six continents, the Swedish #kBox4 strength training device offers unprecedented effectiveness, based on flywheel technology as proven by multiple scientific studies. The compact Active model is optimised for demanding home use, starting at £1,575. Visit exxentric.com/gq IG [@go_exxentric](https://www.instagram.com/go_exxentric)

13. Power Plate is a vibrating platform that enhances any movement to help you prepare faster, perform better and recover quicker. Used by professional athletes and fitness enthusiasts all over the world, Power Plate improves muscle tone and strength, increases flexibility, promotes faster recovery of damaged muscles, enhances metabolism and improves balance. For more information on where to buy a Power Plate for your home, visit powerplate.com or call 020 7317 5000.

14. The RIVA Concert – home audio's best kept secret. Crafted by pioneers of live music, featuring an unrivalled Alexa feature-set, and boasting acoustics that, once heard, will never be forgotten. To hear the RIVA Concert is to truly hear the music as the artist recorded. rivaudio.co.uk/GQ

15. Brothers of Mother Earth is a London based brand, who use bold font combined with image and empowering textual designs. All of their clothing is 100% Fair trade Organic cotton, produced in the United Kingdom. Visit brothersofmotherearth.com

16. NIID came about when the founders noticed that most business professionals were using backpacks with little style and even less functionality. Their Decode Sling Bag is a creative, functional, stylish and innovative pack designed specifically for business professionals. Visit niid.com



All She Wants For Christmas...

1. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £235. Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit lathamandneve.co.uk or call **01580 753399**

2. Sabrina Bracelet 4MM 14K Yellow and Rose Gold Beads. 22 Jewelry is an artisan collection of bracelets that can be mixed, stacked, and curated. The collection is a celebration of the legacy of its founder Coraline Bennett Acra. 22 Collection embraces the idea of flow, from the beach to the city, from home to away, and from artisanal producer to conscious consumer. Discover more at 22jewelry.com and follow on IG [@22jewelry](https://www.instagram.com/22jewelry)

3. The Ascension Stone collection combines the energy of crystals with visual logic. These magical talismans come in a wide spectrum of gemstones. Each hand carved and unique, expressing a luminescent matrix of their own. Crafted for the seeker in all of us. View the collection at ascensionstone.com and follow on IG [@ascension.stone](https://www.instagram.com/ascension.stone)

4. Venezuelan born, US based, Carlota Guardia is the designer behind contemporary CG jewellery, whose use of clean lines emphasises meticulous craftsmanship and high quality materials. Each unique on demand piece is made by hand. Egyptian flora and fauna symbolism inspired REPTILIA CUFF, 18kt Vermeil and Chrysopras gemstone. More at carlotaguardia.com and follow on IG [@jewelrycarlotaguardia](https://www.instagram.com/jewelrycarlotaguardia)

5. Introducing HEY YUM! goodies without the baddies. Their yummilicious ORGANIC candy is infused with fruit and mixed with love. Their aim is to redefine candy and offer the world a better, ORGANIC and unjunked alternative. Find them at Planet Organic or Amazon. Visit heyum.com for further information and stockists.

6. Herman Sun. Chef's Plier is a resourceful design, which is a specific customisation for seafood fans and chefs. It is a professional tool for eating lobsters and crabs. It is effective for recycling seafood waste, such as shells. It is also a handmade metalwork constructed by lobster eyes and shells resourcefully. To visit more contemporary metalwork or resourceful designs, check on IG [@hermans_collections](https://www.instagram.com/hermans_collections) and visit hermansart.uk For customisation contact by herman.jewellery@hotmail.com

7. To celebrate 10 years of purely handmade artisan preserves, The Fruity Kitchen has launched their first gift set. In collaboration with craft brewery, Brew York, this gift set holds three limited edition flavours made using three craft beers. Includes the rare but exquisite taste of a Hop Bomb Marmalade. Follow [@thefruitykitchen](https://www.instagram.com/thefruitykitchen) on IG for stockists' details and visit thefruitykitchen.co.uk

8. Elle Landon is a line of skincare and perfume oils by creator Leslie Vargas. Her luxury facial oil is a blend of all natural essential oils formulated as a rich emollient. The unique box art gracing Elle Landon's boxes is by Alice Alva (alicealva.com). Use the facial oil under or over makeup or alone for a dewy finish. Visit ellelandon.com to find out more.

9. Atelier d'Exception By Marlis creates one of a kind luxury handbags in exquisite leather materials such as Calfhair, Fish and Python. Gold plated jewels complement each individually handcrafted bag. Made to order service available. Online boutique bymarlis.com or by appointment **07584 294880**.

10. Say something special with the new Personalised Hammered Open Bangle (from £69) by **Merci Maman**. Each piece of jewellery is hand-engraved with the name, dates or short message of your choice and delivered to you in a signature gift box. Handmade in London and available in sterling silver, 18K gold plated or rose gold. Visit their website at mercimamanboutique.com

11. Joe Wall Design presents a collection of precision crafted jewellery, inspired by the beauty of firearms. Trending designs for men and women disrupting negative imagery through high-end fashion and design with a positive message. Learn more joewalldesign.com and social [@joewalldesign](https://www.instagram.com/joewalldesign)

12. For the Cat-Lovers in your life, the London-based Beautiful Works brand made it easy for you to give a Gift – an elegant designer Cat / Mandala Art Bags ranging from Totes, Beach Bags to Backpacks. This Cat Collection with these vibrant pieces was exclusively designed by the passionate team at Beautiful Works whose drive is to share how beautiful life is. To place your order visit www.beautiful.works

13. Heidi Vornan is the Finnish Queen of Metal. She creates high-end jewellery with an edge, seen also on artists and on the red carpets. This white gold ring with hand sculpted black rose from onyx, is made to order. To find out more visit heidivornan.com and [@heidivornan](https://www.instagram.com/heidivornan) on social media.

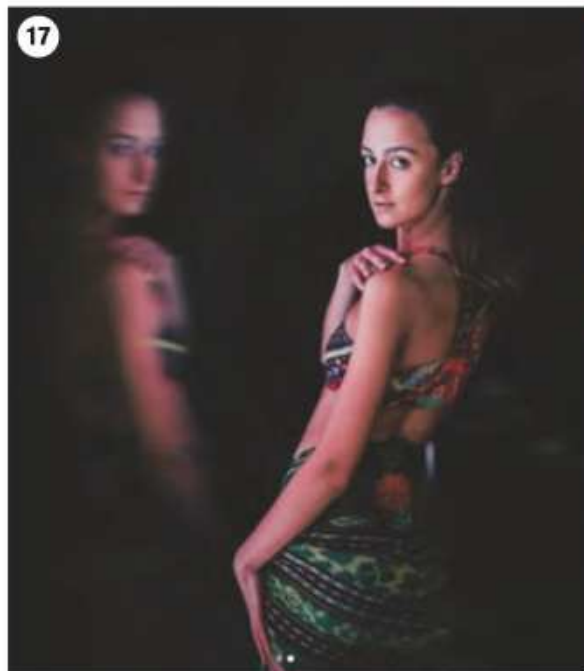
14. Stefanie Schoeninger, founder and designer at **Atelier Stefani**, makes uniquely handcrafted luxury shoes for people of character; shoes that tell a story and help give you a sense of joy, but also confidence and authenticity. Unrivalled skills bring the spirit of bespoke and innovation to life in her Sydney based design and production studio. This special gift for your loved ones is made to order in a 6 weeks production process. Alternatively you can find gift vouchers on atelierstefani.com IG [@atelierstefani](https://www.instagram.com/atelierstefani) Photography credit: Camila Torres, IG [@camilatorresphotography](https://www.instagram.com/camilatorresphotography)

15. From a personalised baby cashmere shawl or a statement sweater to a custom made Japanese silk jacket and many more, Ami Amalia offers sustainable, luxurious, fashionable knitwear via their amiamalia.com shop or via their concierge service, offering assistance for choosing the right product, fit, garment and colour. Ethics, aesthetics, quality, service, contact care@amiamalia.com

16. Gauhar Jewelry, designed by founder Gaga Murray, draws on her Kazakh heritage to craft beautiful contemporary pieces of jewelry with an Eurasian motif. Utilising Gold, Silver, Precious and Semi Precious stones, these chic earrings, rings and bracelets open a whole new world of fashion for the modern woman. Shop her collection on gauharjewelry.com and follow on IG [@gauharjewelry](https://www.instagram.com/gauharjewelry)



All She Wants For Christmas... Continued



17. The collection looks organic with the colours and prints coming to life in their Huichole-inspired and made clothing. **Kan by Paulina** wants to incorporate the Wixáritari/Huichole culture, which is rich in colour and Temiqui, which means dream in Nahuatl. Visit kanbypaulina.com or IG [@kan.bypaulina](https://www.instagram.com/kan.bypaulina)

18. **Milly And Co** offers an eclectic mix of beautifully crafted Sterling Silver jewellery pieces which are all finished to a very high quality. Their designs are inspired by the beauty of nature. Everything from birds to flowers to rainstorms are

represented among their carefully curated assortment of sterling silver earrings, necklaces, and bracelets. Visit millyand.co.uk or follow [@millyand.co.uk](https://www.instagram.com/millyand.co.uk) on IG. Get 10% off with the code 'GQ10' (expires 31/12/2018).

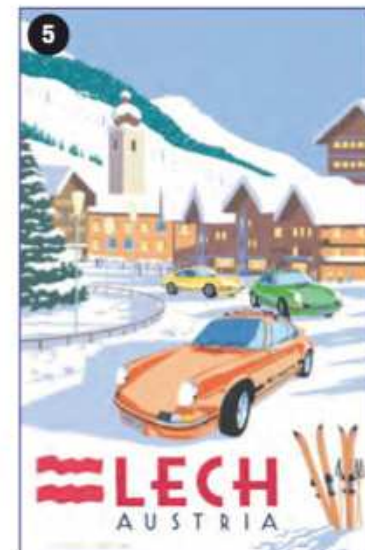
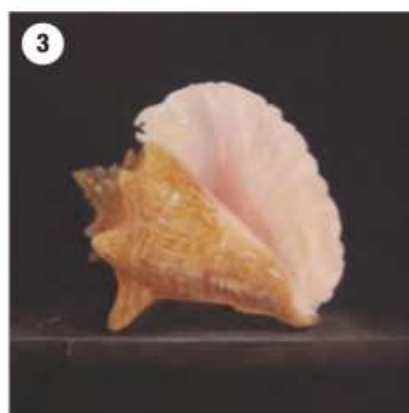
19. **Austen and Parker**'s goal is to capture the wit and sass of women everywhere. Find affordable, edgy, feminine and cool jewellery from a handful of young female jewellery designers. For more visit austenandparker.com and follow on IG [@austenandparker](https://www.instagram.com/austenandparker)

20. She's beautiful and one of a kind - her jewellery should be too. From delicate designs to unique statement pieces, American jewellery designer, Liz Oie, of **Oie Jewelry** does it so well. Her exclusive designs are timeless and elegant, often incorporating genuine antique medals and coins into her fashion forward aesthetic. Follow [@oiejewelry](https://www.instagram.com/oiejewelry) on FB and IG. Visit oiejewelry.com

21. Drawing inspiration from Cleopatra's luxurious beauty regime, sun-dried rose petals from Madina - a city in Saudi Arabia - are crushed and combined with rich Yemeni cinnamon to gently cleanse the skin. This beautifully fragrant organic soap by **Azara Beautique** will leave her skin appearing bright, creating a luminous-looking finish. Visit azarabeautique.com

22. **Myla Osuca** jewellery is a Japanese brand inspired by architectural forms and abstract art shapes. Sharp, structural forms reflect the attitude and spirit of a confident woman, while serene and luminous tones symbolise the beauty and soul of a thoughtful artist. Visit mylaosuca.com and follow [@mylaosuca](https://www.instagram.com/mylaosuca) on IG.

Bachelor Pad...



1. **Megan Coonelly** has caught the eye of Blake Lively through Pop-Art darling Ashley Longshore. Her pop portraits and Thiebaud inspired tributes of lipsticks and shoes showcase her bold brush strokes and command of colour. All eyes are on Megan as she continuously kicks new series out of her studio. Visit megancoonelly.com or [@megancoonellart](https://www.instagram.com/megancoonellart) on IG. She is also available at **+1 (267) 586-03732**

2. **Marcela Solana** is an artist from Guadalajara, Mexico. Known for using mainly acrylic in her paintings she creates bold and almost hypnotic works portraying intricate images of everyday objects. Visit marcelasolana.com or email info@marcelasolana.com for enquiries. Limited and open edition Fine Art Prints are available online. Make sure you follow her work on social media: [marcelasolana.art](https://www.instagram.com/marcelasolana.art)

3. **A.C. Lindner** paints naturalistic still life and animal subjects using traditional oil glazing techniques, a centuries old process resulting in luminous and beautifully detailed finished oil paintings. Pictured is "Conch," a 12 x 12 inch oil on panel, from the shell series. For more information regarding paintings and commissions, please visit aclindner.com or russell-collection.com

4. "Vance: An Educated Black Man Used to Be President", 2017, Oil on Canvas, 183cm x 122cm. **Leslie Plato Smith** was educated at University of California Santa Barbara, Tulane University, University of California Berkeley. Her "Who Are We?" Series is at the 2018 Venice Biennale leslieplatosmith.com

5. **Pullman Editions** designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call **020 7730 0547** or view and buy online at pullmaneditions.com

6. Australian artist **Kathy Smith** explores consciousness and dreams as it pertains to the landscape through emotions of hope, fear and desire. Her work combines oil painting, drawing, 2D/3D animation and installation. Exhibited and screened in over 20 countries. Visit kathymoods.org or email kathy@lmoods.org

7. Italian artisans at **Così Tabellini** craft luxury items of old-school glamour with a relaxed modernity to combine the classic with the contemporary. Handcrafted pewter is tactile and mellow-looking, so each elegant object feels quintessentially right and is easy on the eye. Great for giving or keeping! Be inspired at italian-pewter.co.uk

8. **Formid Seat**. A one-of-a-kind, active seat designed by an architect. The first made-to-measure seat built from structural paper to fit you in your formal office. All are compatible with haptic feedback and an app to keep you physically fit. Discover more at formid.ca

Festive Fizz...

1. Cheers Bro, an innovative and exclusive personalised craft beer gift service. Say thank you and show your appreciation to family, friends or colleagues by sending a selection of craft beers with a personal message straight to their door. Say Cheers, Send Beers! Visit cheersbro.co.uk

2. Discover dark spirits in a new light – **Long Tail Mixers** bring unique pairings to complement the flavour notes of the finest rums, whiskies and bourbons. They offer more choice and fresh flavours to create a new experience with every drink. Available at Sourced Market. For more information visit drinklongtail.co.uk

3. Roshain is a German premium Gin handcrafted in the Siebengebirge. Their seductively gentle, pleasantly attractive and naturally diverse Gin, encased in stone, has a special taste reflecting the essence of the Siebengebirge: temptingly diverse and unique. The beautiful volcanic nature reserve they call home gives their Gin its great range of flavours. For more information visit roshain.com

4. Franklin & Sons Fragrant Guava & Persian Lime with Root Ginger, part of the premium non-alcoholic Infused Sodas range, gives a fresh and fruity flavour balanced perfectly by the zestiness of the lime. With only 49 calories per bottle and made from natural ingredients. Available at Tesco. Visit franklinandsons.com or IG [@franklinandsons](https://www.instagram.com/franklinandsons)

5. Whipper Snapper is Australia's first premium urban whiskey distillery. They craft their whiskey from 100% local Western Australian grains and pride themselves on being incredibly innovative and passionate. They have recently won the Best Australian Corn Whisky in the World Whisky Awards and a silver in the IWSC awards. For more information visit whippersnapperdistillery.com

6. Sip the tea in style! **My Tea Inc.** is an online tea brand which provides selections of the rarest and finest tea in the world. The sleek eye-catching design even makes it a perfect gift for tea lovers. Visit myteainc.com.tw or IG: [@myteainc](https://www.instagram.com/myteainc)

7. Roundwood Gin, carefully distilled in extra-small batches with elderberries, for a fruity lift on a classic dry gin recipe. With lots of zesty orange flavours and delicate floral notes, this versatile gin is beautifully balanced and extremely drinkable. For more information visit roundwooddistillery.co.uk

8. Eden. Founded with a rebellious spirit and a bold objective: to offer a sparkling wine from France in a revolutionary way. Vibrant intensity of stone fruits in addition to the sweetness and fleshiness of passion fruit. Visit sparklingeden.com

9. Outsider. Zero-proof drinks for the #boldandcurious. Outsider's beverages are for those who seek the unconventional. Love it or hate it, they break expectations of what a zero-proof drink should be. Order some of their small batch, rotating flavours at outsiderdrinks.co.uk

10. The Muff Liquor Company produces award winning premium handcrafted Irish potato based spirits. Distilled 6 times, their Muff Gin is made from botanicals such as Lemon, Mandarin, Rosemary and Elderflower with a little Champagne essence which distinctly marks out The Muff Liquor Company from its competitors. Visit themuffliquorcompany.com or email info@themuffliquorcompany.com

11. The Arran Malt 'The Bothy' is a stunning small batch Single Malt Scotch Whisky from the Isle of Arran which has been matured in small quarter cask barrels. The smaller size of cask means that the whisky has greater contact with the wood, and the resulting whisky is sweet, spicy and full of intense fruity flavour. A winner at the World Whiskies Awards 2018 coming top in its category, this whisky can be purchased from good specialist whisky shops or from arranwhisky.com RRP £49.99. This dynamic distilling company is also in the process of building a brand new distillery at Lagg on the Isle of Arran. Look up laggwhisky.com for more details on how to get involved in an island Single Malt adventure and own your own cask of Lagg Single Malt!



Grooming Marvellous...



1. Morgan's Pomade Men's Retro Grooming products. One of the oldest independent manufacturers of hair and beard products in the UK, Morgan's was first founded in 1873. An extensive product range includes matt paste, styling pomade, moustache wax and beard cream. Only the finest ingredients are sourced to produce luxury professional grooming products.

Visit morganspomade.co.uk

2. Ahjayee's hydrating All-In-One Shampoo contains three essential oils which nourish the hair with moisture, keeping the scalp looking healthy. The Deep Conditioning Hair Balm is light yet keeps hair feeling soft all day, while Intense Grow-Out Oil is designed to reduce the appearance of hair loss in any problem areas. Visit ahjayee.com to find out more.

3. The Lightest Straight Razor in the World™ by **Instaglider** comes in a 10 pack. This disposable Advanced Hygiene razor is engineered for smooth shaving versatility from head shaving, beard lining to even pubic shaving! Visit Instaglider.com

4. Gentleman's Polish is a mineral based innovative range for the image conscious man looking for a clean blemish free look, so he can always be at his best. Light coverage with a velvety feel it helps reduce shine and diminishes the appearance of fine lines and wrinkles. Visit poxruckerco.com

5. Are you thinking about Christmas shopping? **HeadBlade** produces the world's best head shaving razor. Find out more at HeadBlade.co.uk

6. Pranic Forest apothecary cruelty free OSIRIS hair and beard oil is a hair soothing blend of Canadian organic hemp seed oil, cuticle smoothing broccoli seed oil, nourishing avocado seed oil, and a blend of healing essential oils make this a stand out formula for natural hair care. Visit pranicforest.com or follow IG @pranicforest

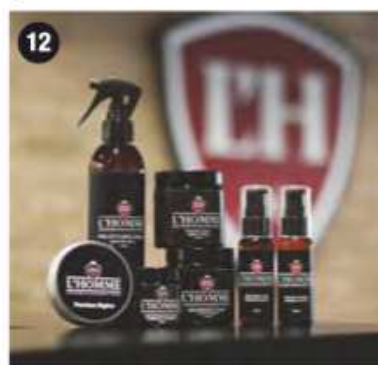
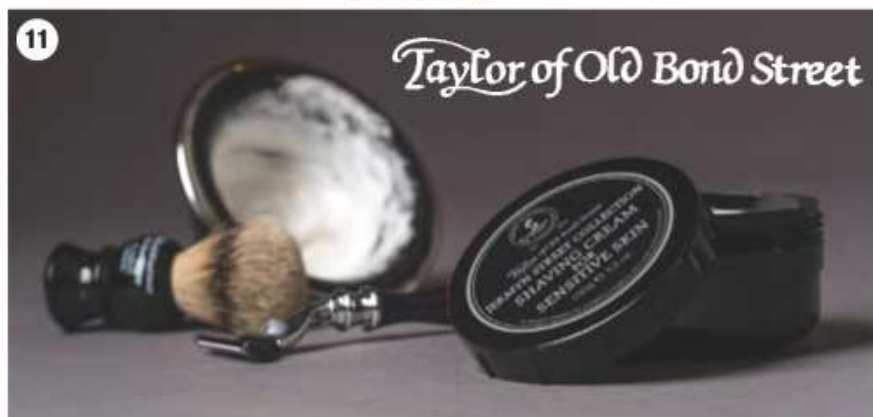
7. The Nordic success Nöberu of Sweden are dedicated to more than just selling quality products – they want to change the market and the way society thinks about men's grooming. The hair series contains everything from waxes, shampoos to volumising sprays and more. Visit noberu.se

8. Rift from the United States is the newest addition to luxury facial hair care grooming. The 100% all natural Rift 'BOLD' nourishing oil and moisturizing balm are made for the cosmopolitan man, particular about an impeccable appearance and unforgettable experience. Their goal for all men: "Be unique. Be Rift. For more information visit riftbody.com

9. The luxurious Honey Oud by The Two Barbers opens with a gourmand accord of English honey and vanilla which combine to add a velvet softness to the oud oil and accentuate the rose at the heart of this complex fragrance. The exclusive fragrance is created with oud oil from a certified sustainable source of agarwood. This oil is among the most expensive in the perfumer's palette – with deep qualities found in no other oil. It is an opulent, deep sensual note that combines beautifully with rose and sandalwood. For more information visit thetwobarbers.com



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10. The Bearded Man Company. Bearded Gentleman, all your Christmases have come at once! This alternative advent calendar comes crammed with enough beard oils to see you through to well after Christmas, so your beard will smell and look amazing every single day in December. Visit thebeardedmancompany.com

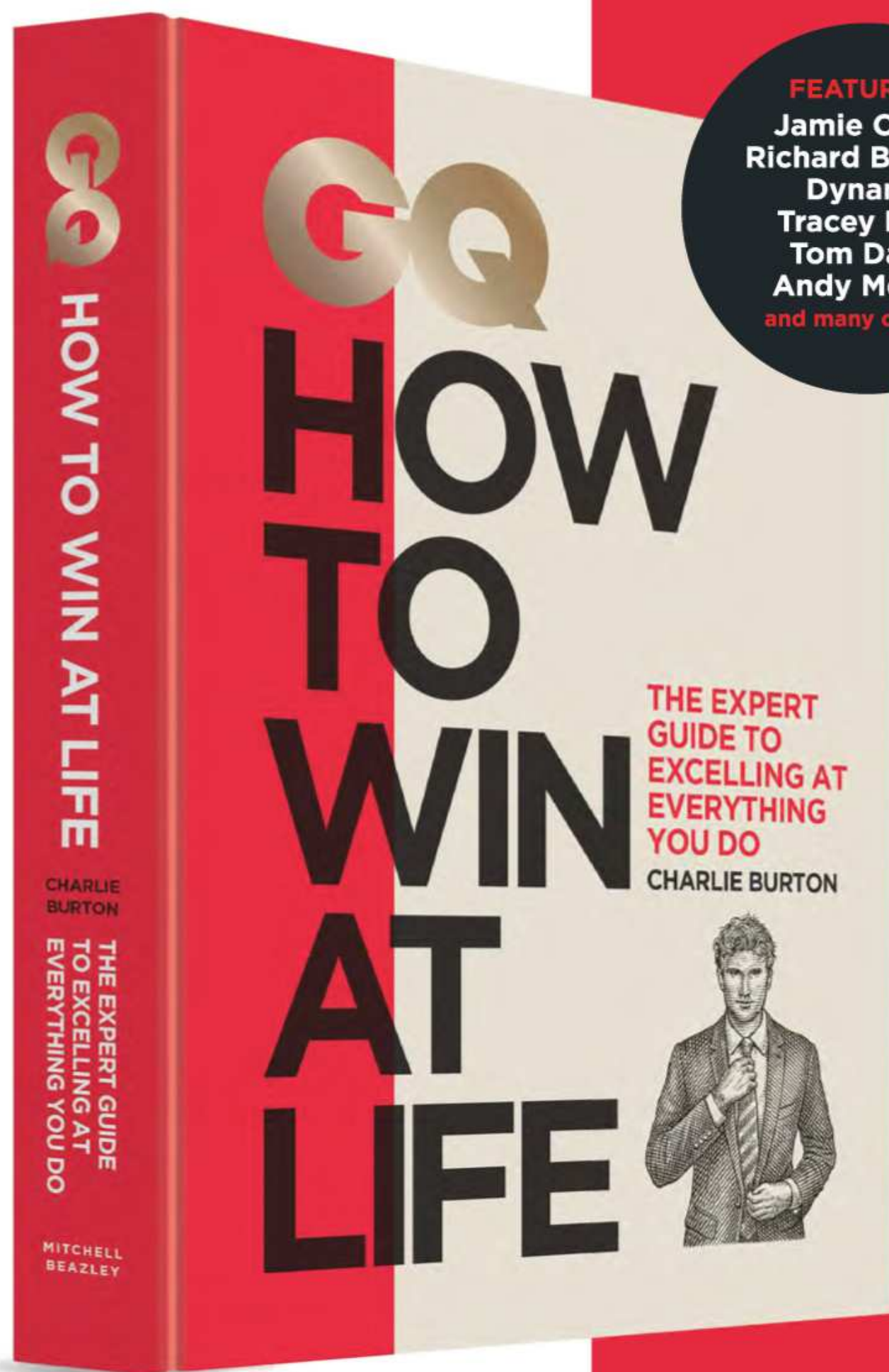
11. Since 1854, Taylor of Old Bond Street have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call **020 7930 5544** or visit them at tayloroldbondst.co.uk

12. L'Homme Gentleman's Grooming Lounge have created a range of grooming products designed by barbers for men who take pride in their appearance. Their luxury range includes hair and beard products which have a unique oud inspired scent. Not been tested on animals. Paraben free. To find out more visit lhommeegrooming.co.uk/shop and use discount code GQLHOMME20 for 20% off on all products (expires 31/03/2019).

13. Vitabiotics. Whether you're a working dad or a fitness enthusiast, Wellman Energy is perfect for those leading hectic lives. The great tasting refreshing drink includes vitamins B6 and B12, magnesium and iron which contribute to normal energy release and help to reduce tiredness and fatigue. With specialist nutrients including Siberian Ginseng extract and Co-Q10, the easy to carry effervescent tablets also include vitamin C and zinc which contribute to normal immune system function. Visit vitabiotics.com

14. Bolin Webb's award-winning razors are made in England and are designed for both look and feel. Gillette compatible for a performance shave; their razors are available in a distinct collection of automotive colours. For an exclusive GQ offer visit bolinwebb.com/GQ





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CONDÉ NAST
BRITAIN | PROPERTY

I CAPTURE THE CASTLE

What better way to celebrate Christmas than in your very own castle? *Rosemary Brooke* explores how to make the move



CHATEAU DE GUDANES

Deep in the countryside of the South of France lies Château de Gudanes, an 18th-century mansion of palatial proportions, built by the same architect who designed the Place de la Concorde. It was hardly the small second home that Karina and Craig Waters were seeking when they embarked on their property hunt, but the Australian couple fell in love with it at first sight. Despite a number of red flags – the gigantic

chateau was both a ruin and a designated historical monument – they bought it and promptly set about the mammoth task of restoring it to its former glory.

Five years later, they are still hard at work, having reinstated the walls, floors and ceilings, and are now embarking on the process of installing electricity and running water. ‘We call it chateau camping,’ says Karina. ‘We have electricity in two rooms and a bathroom, but aside from that we live

by candlelight. Originally we had all these grandiose ideas about restoring it to a very high level, but now we’re letting the chateau tell her own story, just living within the walls and enjoying something so unfamiliar.’

Buying such an ambitiously scaled property has changed their lives – Karina has become a keen collector of antiques, regularly trawling the local brocantes for treasures to furnish the many rooms, while the chateau plays host to family get-togethers and local

NORTHFIELD HOUSE, EAST LoTHIAN

Located only 10 miles from Edinburgh city centre, this 17th-century fortified house has been extensively updated, yet retains its historical interiors, including intricately painted original beams in the reception rooms and bedrooms. Offers over £1 million. *Savills: 0131 247 3770*

**CRAWFORDTON HOUSE, DUMFRIESSHIRE**

This baronial Scottish mansion is splendidly proportioned, its dramatic exterior a riot of pointed turrets. The lower floors were recently refurbished and it even comes with its own chapel, set within the 33 acres of grounds. POA. *Rettie: 0131 220 4160*

AUCH, FRANCE

With 10 bedrooms, six reception rooms and ancillary accommodation, this grand French chateau has plenty of room for entertaining. It overlooks rolling countryside, and the contents are also available to purchase, if desired. €2.4 million.

Knight Frank: 020 7861 1139

gatherings, as well as accommodating paying guests from around the globe who want to experience the nostalgia and romance of such spectacular environs.

‘All of the frustrations, challenges and delays have introduced us to a different way of living, and that in itself is like a gift,’ she continues. ‘It’s been a real rollercoaster ride of ups and downs, as we adjust to such an old building and it adjusts to us. You have to work round the history and all the energy.’

Fortunately, there are plenty of options on the market for those seeking a fairytale property of their own. Another chateau in the South of France – in Auch, Gascony – is a similar size, but has already been fully restored. Scotland also has an impressive array of castles in even wilder environments, although as in the case of Northfield House, pictured above, you can purchase an incredibly historic country residence, embellished with exquisite 17th-century details, a mere 10 miles from Edinburgh.

Whether it’s Scotland or the South of France, the advent of winter means that roaring fires – and ideally state-of-the-art-central heating – are an essential requirement to stave off the chill. But it’s hard to imagine a more atmospheric place to celebrate Christmas than the Château de Gudanes, the neoclassical murals illuminated by dozens of glimmering candles. ‘At this time of year, it feels a bit like Narnia,’ says Karina. ‘Very cold, but truly magical.’

‘Château de Gudanes: A True Love Story Never Ends’ (£45) is available to buy at www.chateau-gudanesboutique.com.

**ACKERGILL TOWER, HIGHLAND**

Dating back to the 15th century, this imposing tower overlooks the rugged Scottish coastline. The tower has 32 bedrooms, and its 30 acres encompass a number of secondary properties, including an enormous treehouse set in the Victorian walled garden. £3.9 million. *Knight Frank: 0131 222 9602*





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Partner (Designate) and
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BEST IN CLASS

Professional, sincere and steeped in local knowledge, the team at Best Gapp in Belgravia has been providing unrivalled independent property services to residential and commercial clients since 1900

On the eve of the 20th century, Mr Best, a builder, and Mr Gapp, a funeral director, joined forces and opened an estate agency in a prominent corner building at No.1 Sloane Square. More than 12 decades later, their eponymous company - which moved to its current premises at 81 Elizabeth Street in the 1950s - has established itself as a leading boutique property operation prized for discretion, expertise and multi-disciplinary services.

If you want advice on residential or commercial sales and lettings, or an expert to act for you in the complex process of leasehold enfranchisement, Best Gapp are the go-to outfit to achieve your property goals - thanks to a dedicated and experienced in-house team of specialists and an excellent working relationship with



CLOCKWISE FROM TOP LEFT, Properties for sale or recently sold by Best Gapp in Eaton Square, Eaton Place, Montrose Place, and Cliveden Place

the Grosvenor Estate.

'A tremendous sense of heritage, continuity and in-depth local knowledge are benefits of a long-standing business, but we've evolved, adding various divisions and disciplines,' says Giles Cook,

Partner (Designate) and Head of Residential. 'We've never expanded into multiple offices because we want to retain that niche, personalised way of operating to be as professional as possible in offering a high level of independent service in

all aspects to our clients.'

Cook assesses the market as 'fairly active' in the areas Best Gapp covers: Belgravia, Mayfair, Knightsbridge, Chelsea, South Kensington, Pimlico, Victoria and Westminster. 'As an investment opportunity, London is still very attractive,' says Cook. 'The PCL market has gone through a price realignment to factor in the numerous government tax reforms, and we are now seeing exciting transactions at the higher end of the market (£10m plus). People are getting on with life. For the overseas market, London is still considered a safe haven and somewhere people want to live, educate their children and run their businesses from.'

For more information, please visit bestgapp.co.uk, email reception@bestgapp.co.uk or call 020 7730 9253

UPPER CHEYNE ROW, LONDON SW3

Situated amongst the Queen Anne and Grade II listed properties that are synonymous with Old Chelsea, this unique house is discreetly tucked away behind beautifully crafted wooden automatic gates with off street parking for two cars.



This exceptional house has just been the subject of an extensive redevelopment. The overwhelming majority of the accommodation is over two floors. Its main feature is the incredible studio style reception room which is almost 2,000 sq ft in size and has a 4m high ceiling with direct access to beautifully designed east and west facing gardens.

EPC: C

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The guide price is available upon request



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Set to redefine uber-luxury vertical living in South Asia, Sapphire Residences offer a unique opportunity to invest in an iconic landmark at the heart of Sri Lanka's capital



“To live here will be akin to joining an exclusive members’ club”

ELEGANT LIVING

From top: the iconic silhouette of Sapphire Residences and ITC One hotel on prestigious Galle Face; unique interiors by YOO Inspired by Starck include glamorous foyer with concierge and master bedroom in “Nature” style



Colombo is booming. Already a favourite among tourists, Sri Lanka's capital city is set to become a commercial hub to rival Dubai, Mumbai et al with the creation of the new multi-billion dollar Port City. The tell-tale sign? A skyline of striking new architectural landmarks, notably around the city's prestigious oceanfront epicentre Galle Face, which is being transformed into a haven for super-luxury hotels and condominiums. And centre stage will be Sapphire Residences.

Designed by US architectural firm Gensler with interiors by YOO Inspired by Starck, this is luxury Indian hotelier ITC Hotels' first ever branded residential project. Sitting alongside the five-star ITC One hotel, its most distinctive feature is a 54m-long sky bridge; connecting the adjacent towers at the 19th - 21st floors, it houses a spectacular jazz bar and lounge on the lower level, with two infinity pools and sunbathing deck on top. “Our objective was to develop a new icon for the country on this ultra-prime coastline that would be recognisable across the globe,” says Arun

Pathak, the development's Managing Director.

Sapphire Residences will comprise 132 private residences averaging a remarkable 5,500sqft (including four 9,325sqft penthouses and two phenomenal 19,000sqft master penthouses crowning the tower at the 50th floor). With floor-to-ceiling windows, all apartments are designed to maximise the 180° panoramic city, lake and sea views. A choice of four interior design styles overseen by Philippe Starck is offered and each apartment will be pre-wired for a state-of-the-art home automation system.

The facilities are truly world-class. Spanning over 40,000sqft, there are several swimming pools, an amazing fitness centre, yoga/Pilates studio, squash court, creativity studio, cinema, residents' Clubhouse with lounge and library, amphitheatre, spa, business centre and Teens' and Kids' lounges. An indoor multi-sports arena has even been designed with a glass LED floor: pick your sport and the lines for that court magically appear beneath your feet.

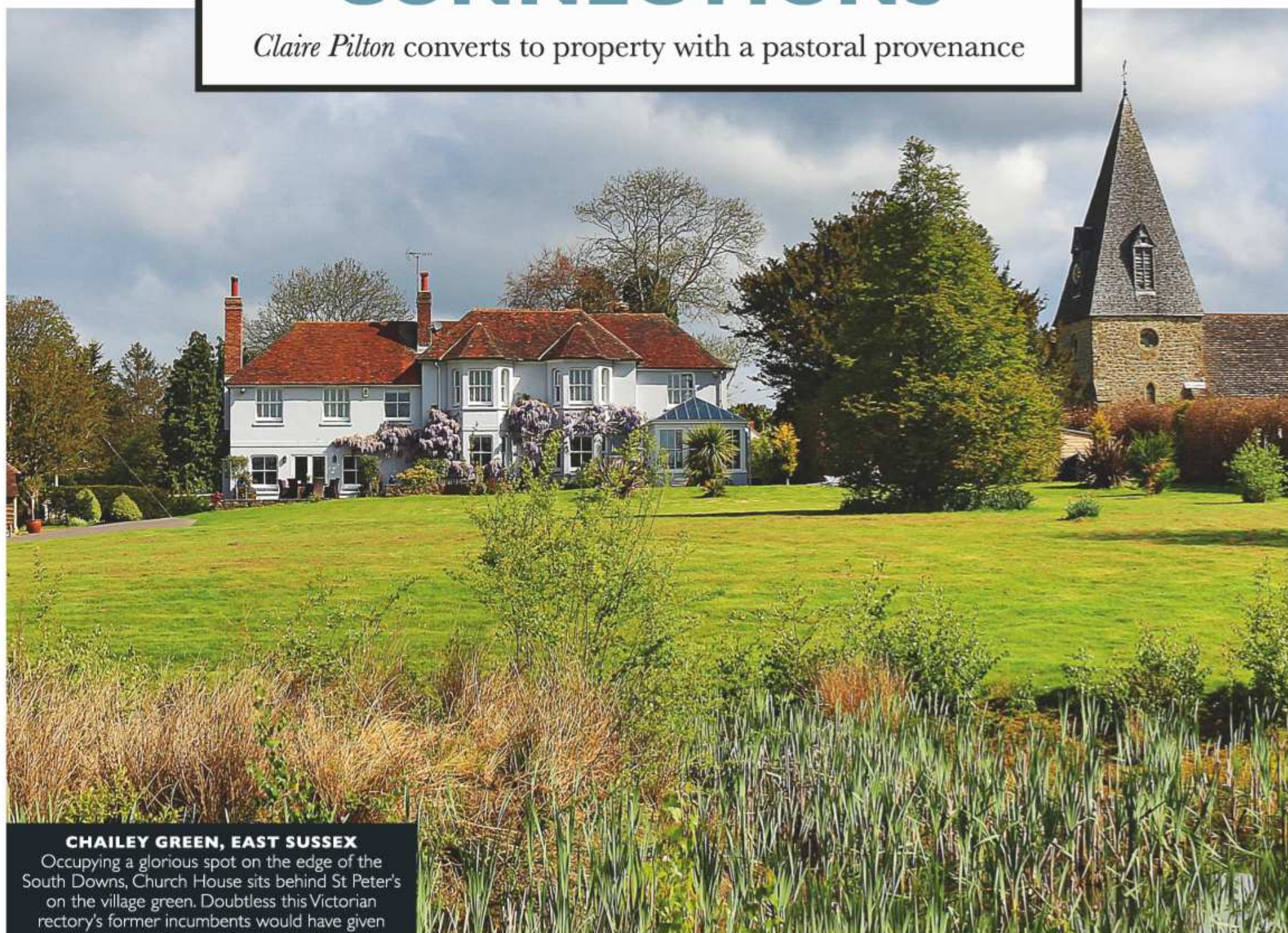
To live here will be akin to joining an exclusive private members' club of like-minded people; indeed, Sapphire Residences is destined to transform luxury living in the Indian Ocean region – and life for those lucky enough to reside there. Prices from US\$1.13 million.

For further information, please visit sapphireresidences.lk

CONDÉ NAST
BRITAIN | PROPERTY

ECCLESIASTICAL CONNECTIONS

Claire Pilton converts to property with a pastoral provenance



CHAILEY GREEN, EAST SUSSEX

Occupying a glorious spot on the edge of the South Downs, Church House sits behind St Peter's on the village green. Doubtless this Victorian rectory's former incumbents would have given their eye teeth to enjoy the hugely improved accommodation.

Savills: 01444 446000

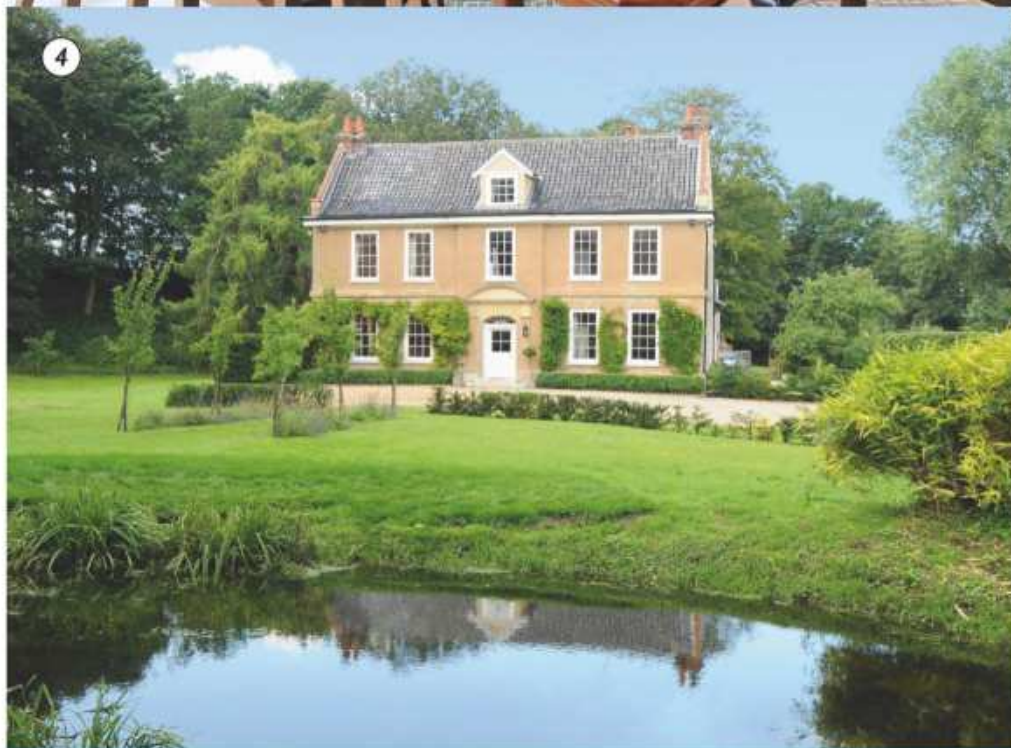
Rectories are always in demand. Their desirability tends to stay level, unlike other types of houses which means their prices always hold,' explains Luke Morgan at Strutt & Parker. That said, on a price-per-square-foot basis, old rectories are actually the least expensive English village home compared with manor houses, farmhouses, barn conversions and even cottages. At an average £261 per square foot, 'properties once home to clergymen offer the best bang for your buck', according to research from Jackson-Stops, whose Chichester office is selling the former rectory at Racton, West Sussex. Known as The Priest's House, this Jacobean timber-framed Grade II-listed property reputedly concealed

King Charles II during his flight from Cromwell in 1651 and Royalist clergy during the Civil War. Positioned next to the parish church of St Peter's, with views over open farmland to Racton Monument, it has three bedrooms and costs £849,500.

In the popular Somerset village of Hentton near Wells, The Old Vicarage looks over glorious gardens to the countryside beyond. Dating from 1896, this six-bedroom family house is on the market through Lodestone for £1.15 million. Alternatively, for the same price, you could, through Cheffins, take up residence in The Chapel at Arkesden, Essex. Built in 1880 by a local landowner after he fell out with the village vicar, it was converted in the 1990s to provide four bedrooms, three reception rooms and a vaulted kitchen, all with stained-glass,

gothic-style windows. Surrounded by open countryside on the edge of this pretty village, Arkesden is three miles from Audley End main-line station, which has services into London Liverpool Street in under an hour.

One stop from Liverpool Street station and a stone's throw from Bank station, Cluttons is selling The Old Rectory on Ironmonger Lane, EC2. What would Tom Hollander's humble Rev and Mrs Vicarage make of the £5 million price tag? Better ask the Archdeacon, perhaps. Featuring a splendid Georgian staircase and a five-storey lift, the accommodation includes four bedrooms, three reception rooms and a cinema room, as well as a roof terrace for al fresco entertaining. Festive celebrations are also on tap at Soho House's The Ned, which is conveniently just around the corner.



1. KESWICK, CUMBRIA

One-time vicarage to Bassenthwaite Church, this £2 million country house lies within the Lake District National Park and boasts breathtaking views over the Lakeland Fells. Rebuilt and extended 20 years ago, the five-bedroom accommodation features extensive wine cellars that will ensure the most festive of gatherings.

Finest Properties: 01434 622234

2. DUNSFOLD, SURREY

Dating from the mid 15th century, this timber-framed £2.75 million Grade II-listed seven-bedroom rectory has a coach house, billiards room and tennis court. Facing the 13th-century church and a track to the local Holy Well, the property is within the Church Green Conservation Area and eight miles from Godalming.

Knight Frank: 020 7861 5390

3. FULHAM, LONDON

A country house in the capital: miracles do happen in SW6 where, on a no-through traffic section of Maxwell Road, Old St James's Vicarage costs £9.75 million. For those who would 'try before they buy', this seven-bedroom Gothic Revival house is also available to rent through Harrods (020 7225 6506) for £12,000 a week.

*Knight Frank: 020 7751 2400
Savills: 020 7731 9400*

4. HOLT, NORFOLK

Praised by Pevsner for its 'stuccoed east façade with a segmental pediment over the door and a moulded platband', the carefully renovated rectory to the parish church of St Andrews costs £1.895 million.

With a spring show of snowdrops, the 6.15-acre grounds back on to woodland and church-owned meadows.

Strutt & Parker: 01603 883607

5. WESTONBIRT, GLOUCESTERSHIRE

Well placed to please the most sporting of padres – racing, hunting, polo, golf and the Cotswold Water Park are all nearby – this eight-bedroom Cotswold-stone rectory dates from 1865. The £2.45 million price includes a two-bed coach house, swimming pool, stables and views of the neighbouring National Arboretum.

Butler Sherborn: 01285 883740

CONDÉ NAST
BRITAIN | PROPERTY

NOTEBOOK

A round-up of the latest property news
at home and abroad

BY VIRGINIA PECK



EXCLUSIVE ESCAPE

For those seeking tranquillity just a stone's throw from a Tube station, Sovereign Court in Hammersmith, one of London's best-connected locations, offers just that. With a collection of luxury apartments and penthouses surrounded by stunning landscaped gardens, it also offers residents a private fitness suite and a 24-hour concierge service. As practical as they are stylish, the apartments are spacious and bright, with marble-tiled bathrooms and custom-designed kitchens with beautiful stone worktops. Prices start from £999,950. Visit www.berkeleygroup.co.uk for more information

BOLD AND BEAUTIFUL

Rising more than 60 storeys into the Miami sky, One Thousand Museum is the striking new residential tower designed by the late architect Zaha Hadid. Featuring 83 high-end apartments and penthouses, the building has a sky lounge overlooking the Miami Biscayne Bay and Atlantic Ocean which can be used by residents as a venue to host private events. One Thousand Museum even has a rooftop helipad, making nearby airports and islands easily accessible. Prices start from \$5.65 million. Visit www.1000museum.com for more information



LA ISLA BONITA

Situated along the turquoise shores of St Lucia, one of the world's most desirable holiday destinations, Sugar Beach The Residences comprises two collections: The Beachfront and The Piton. Both offer the use of five-star services in the nearby Viceroy Resort, which includes an award-winning rainforest spa. The Beachfront Collection has five homes with breathtaking sea views, while four of the beautifully designed Piton Residences have four bedrooms and one has five bedrooms. All the residences have an expansive private deck and an infinity pool. Both collections offer luxurious interior spaces that merge seamlessly with their tropical surroundings, featuring contemporary glass walls with clever, layered sliding doors that blur the boundaries between inside and out. Prices start from \$7.25 million.

Visit www.sugarbeachresidences.com for more information

TOAST OF THE TOWN

Spanning 28 acres in the heart of Elephant & Castle, Elephant Park includes 3,000 new homes, its very own high street and 11 acres of new public space, including a two-acre park. Within the development's three sites – Trafalgar Place, One The Elephant and South Gardens, which boasts an elegant brick façade – there are a range of two- and three-bedroom apartments, as well as duplexes. Visit www.homesbylendlease.co.uk for more information, or call 020 3675 9955 to arrange a viewing





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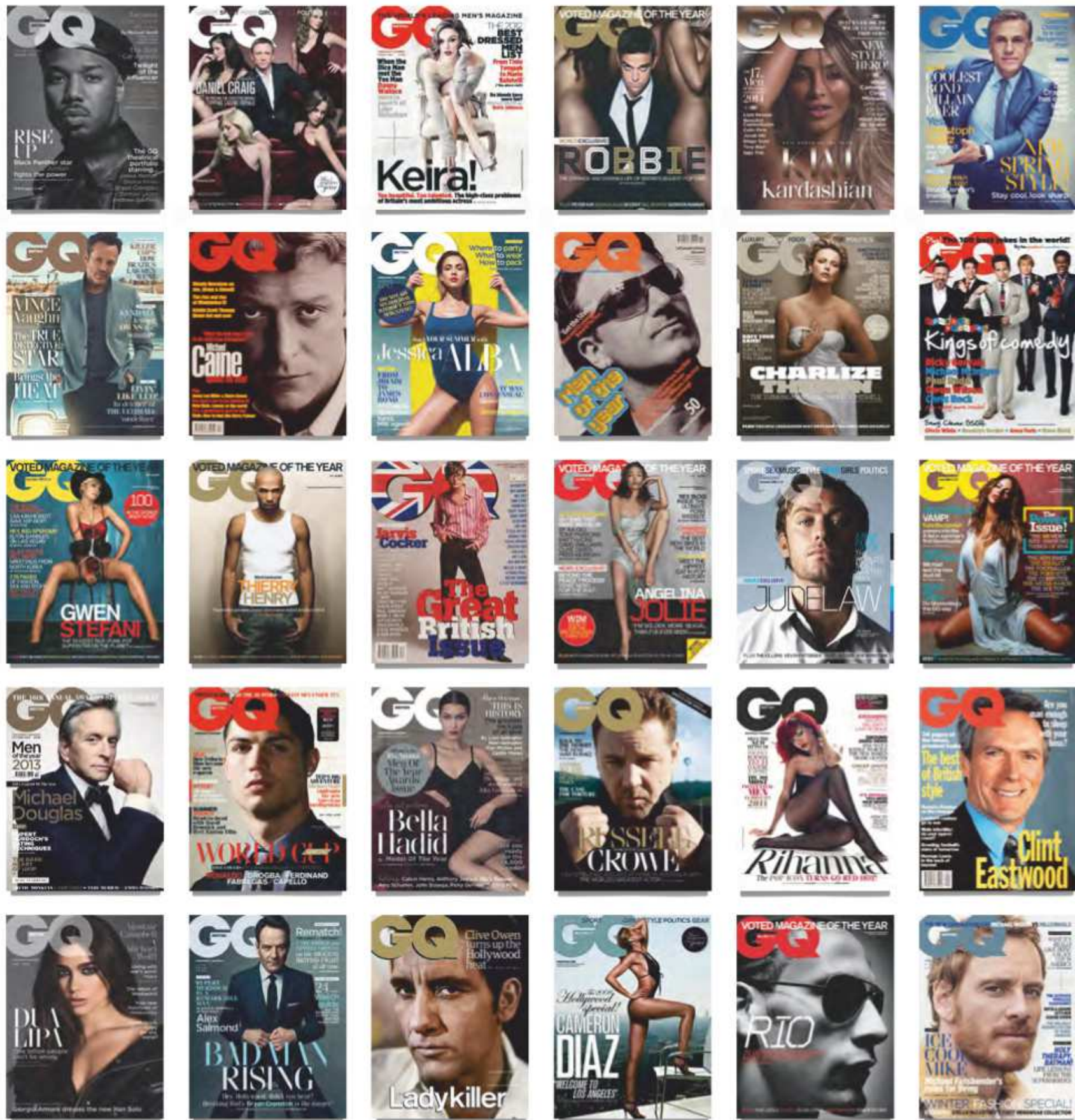
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GENTLEMEN'S QUARTERLY



First row, from left: Michael B Jordan photographed by Gavin Bond (March 2018); Daniel Craig photographed by Simon Emmett (November 2008); Keira Knightley photographed by Norman Jean Roy (March 2012); Robbie Williams photographed by Simon Emmett (November 2005); Kim Kardashian photographed by Tom Munro (October 2014); Christoph Waltz photographed by Matthew Brookes (May 2015). Second row, from left: Vince Vaughn photographed by Norman Jean Roy (July 2015); Michael Caine photographed by David Hurn (April 1997); Jessica Alba photographed by Greg Lotus (August 2014); Bono photographed by James Dimmock (October 2001); Charlize Theron photographed by Vincent Peters (July 2008); Ricky Gervais, Michael McIntyre, Paul Rudd, Owen Wilson and Chris Rock photographed by Gavin Bond (April 2012). Third row, from left: Gwen Stefani photographed by Marc Hom (December 2004); Thierry Henry photographed by Simon Emmett (July 2004); Jarvis Cocker photographed by Terence Donovan (December 1996); Angelina Jolie photographed by Yavir Milchan (July 2005); Jude Law photographed by Brigitte Lacombe (November 2006); Kate Beckinsale photographed by James White (June 2004). Fourth row, from left: Michael Douglas photographed by Platon (October 2013); Cristiano Ronaldo photographed by Simon Emmett (July 2010); Bella Hadid photographed by Phil Poynter (October 2016); Russell Crowe photographed by Greg Williams (June 2010); Rihanna photographed by Simon Emmett (January 2011); Clint Eastwood photographed by Bruce McBroom (September 1993). Fifth row, from left: Dua Lipa photographed by Mariano Vivanco (May 2018); Bryan Cranston photographed by Norman Jean Roy (June 2014); Clive Owen photographed by Vincent Peters (April 2009); Cameron Diaz photographed by Simon Emmett (May 2008); Rio Ferdinand photographed by Simon Emmett (May 2005); Michael Fassbender photographed by Matthew Brookes (December 2016) **GQ**

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CHRIS HEMSWORTH

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BRITISH **GQ** Watch 2019 AND JEWELLERY

Your essential guide to the world of watches

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(and Greubel Forsey)

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Nick Foulkes meets
Karl-Friedrich Scheufele,
the quiet man of horology

Exclusive Report

How Tudor makes its timepieces

Story by Charlie Burton

Your wrist's next move

The GQ Watch
Guide 2019

Compiled by
Simon de Burton

One small step One giant watch

Celebrating the Omega Speedmaster
50 years after it landed on the moon

Photographed by Colin Ross



ROLEX HEADQUARTERS IN SWITZERLAND



QUALITY CONTROL



TWINLOCK WINDING CROWN



ASSEMBLY OF THE MOVEMENT BY HAND

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ROLEX GREEN SEAL



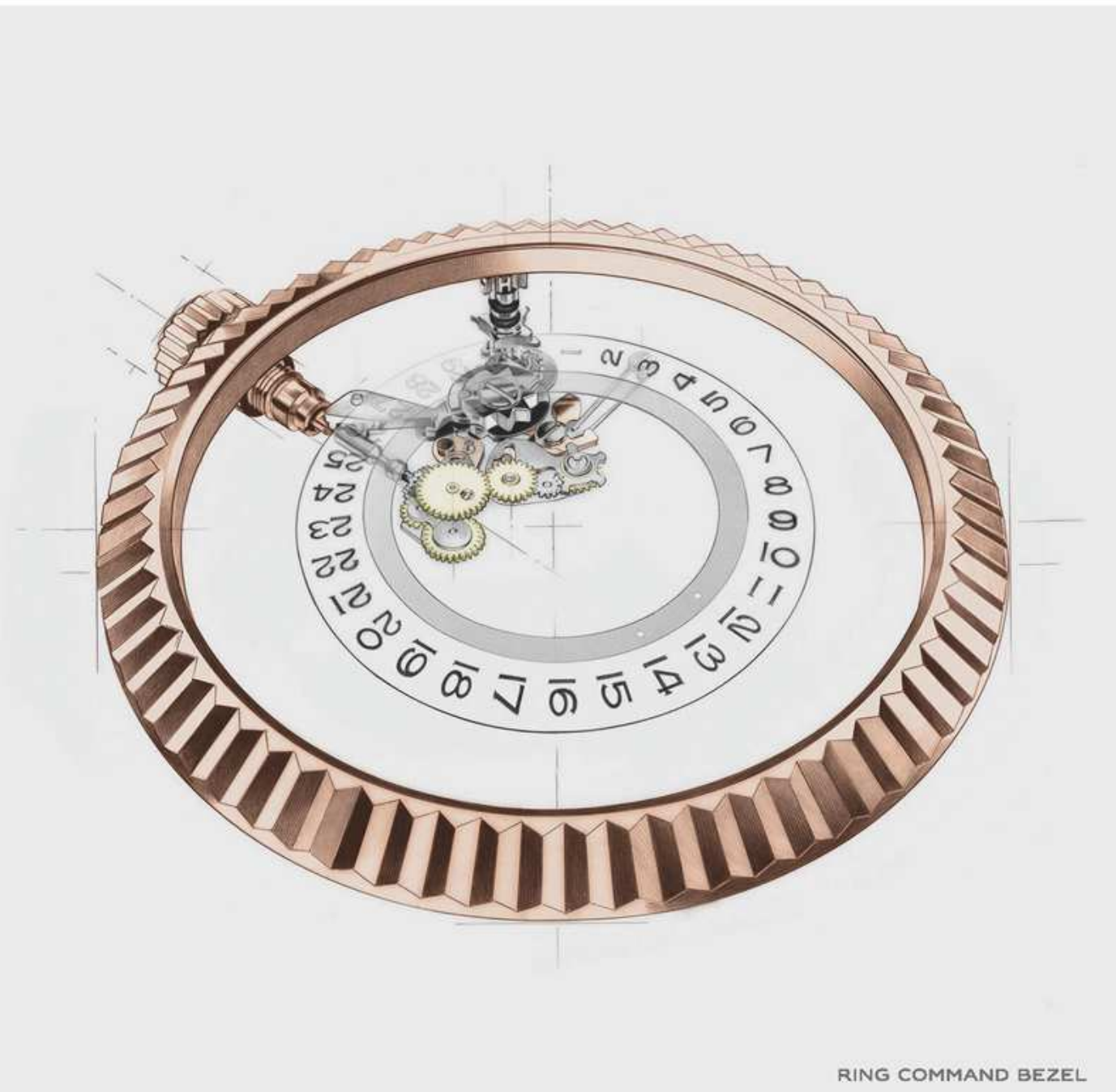
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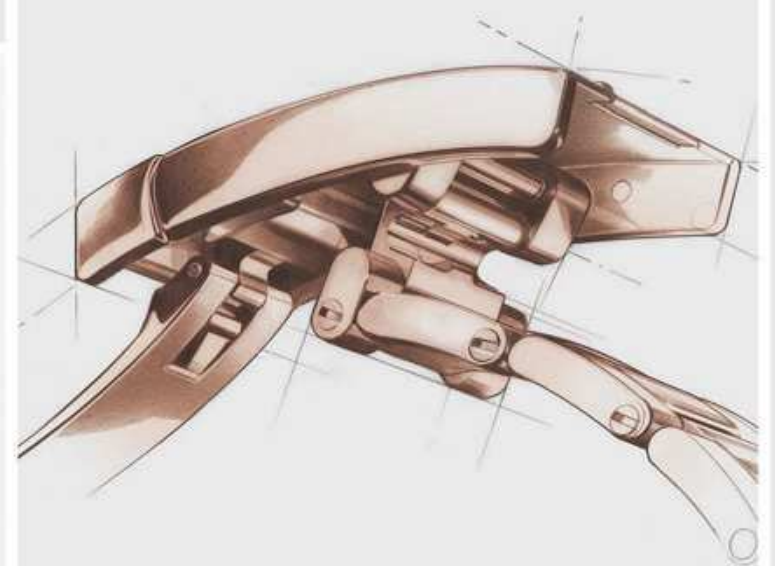
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A full-page background image of a misty mountain landscape. In the foreground, there are rocky, moss-covered slopes with patches of low-lying vegetation. The middle ground shows a dense forest of evergreen trees, some of which are partially obscured by a thick mist or fog that fills the upper half of the image. The overall tone is somber and atmospheric.

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THEM.

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BRITISH GQ Watch AND JEWELLERY 2019

Your essential guide to the world of watches

For this edition of *GQ Watch And Jewellery* we've delved "beneath the bonnet" to examine the myriad ways in which watch design has elevated our existences and contributed to the realms of art and science. From the technology that drives Tudor, to the man who's housed more important movements than anyone else, we bring you all you could want in a watch magazine – and that's before you consider our own annual *meisterwerk*, "GQ Watch Guide 2019" – the definitive guide to the brands and styles stepping forward next year.

Bill Prince Editor, GQ Watch And Jewellery

Our contributors and their first 'second watch'

Everyone has – or lusts after – their ultimate timepiece. But after that, what? Forced to consider just one complementary or contrasting alternative to their favourite watch, our horologists came up trumps



Andrew Hildreth
'A Thing Of Beauty Is A Joy Forever' p.17

My first watch is the... Greubel Forsey Signature 1. Despite its simplicity, there is still depth to the horology within.

My second watch is the... Rolex Oyster Perpetual 39 ref 114300 with white dial (right). It's everything Rolex has learned distilled into a time-only watch – the toughest yet most accurate of movements.



Teo van den Broeke
'Watch Shrink' p.88

My first watch is the... Tank Louis Cartier in pink gold on a chocolate-brown alligator strap. Undeniably chic, it looks good with literally everything I own.

My second watch is the... Rolex Day-Date in white gold (right). It's a thing of perfectly balanced beauty. I'm a fan of smaller watches and this comes imbued with the perfect mix of elegance and everyday appeal.



Simon de Burton

'GQ Watch Guide 2019' p.59

My first watch is the... Roger W Smith Series 2. Roger W Smith is the only watchmaker in the world that hand-makes in the traditional English style. It's a watch for the genuine horophile and a cast-iron investment.

My second watch is the... Vertex M100 (right) – hand wound, fuss free and rare.



Rachel Felder

'Blessed Are The Casemakers' p.28

My first watch is the... Patek Philippe Calatrava. It's so understated and elegant – a watch to wear everyday. In my dreams, I'm wearing it on a shiny black alligator band.

My second watch is the... A Lange & Söhne Saxonia (right). Another quiet, refined watch, although true connoisseurs always spot the brand. Wearing a watch like this makes you feel as if you're in a private tastemakers' club.



Tony Cook

'Companion Pieces' p.45

My first watch is a... gold vintage Omega chronograph from 1955. It's a real classic, so I rely on it to offset any casual day-to-day outfit.

My second watch is the... Patek Philippe Golden Ellipse (right), which we shot for this issue. I'd give my left arm for anything from Patek Philippe (but I guess that would be pretty pointless).



Nick Foulkes

'The Man With The Modest Touch' p.21

My first watch is the... Patek Philippe 5270 with salmon dial – an elegant complication, classically wearable in almost all circumstances with sufficient mechanical action to keep me entertained.

My second watch is the... Rolex GMT-Master in steel on a Jubilee bracelet (right), a perfect watch for travelling, swimming and the many rugged things that I do not do.



On the cover: Omega Speedmaster Moonphase Platinum, £56,000. omegawatches.com. Jacket by Belstaff, £1,350. belstaff.com. Helmet by Bell, £350. bellhelmets.co.uk. Gloves by Hermès, £640. hermes.com. Shot on location at Heckfield Place, Hampshire. heckfieldplace.com



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FIRST TIME

News

Ruby in the moondust

Omega kicks off a year of lunar-inspired largesse with a gem of a 'Speedy'

Story by **Bill Prince**

Omega might not be missing Baselworld 2019 – its parent company, the Swatch Group, has opted to stay away in favour of staging its own show – but the annual watch fair will certainly be missing Omega. After all, 2019 is the 50th anniversary of the Apollo 11 moon landing and thus a major moment for the brand that equipped “first men” astronauts Neil Armstrong and Buzz Aldrin, not to mention those of Nasa’s five other manned lunar landings as well as the crew of the stricken Apollo 13.

All wore Omega’s Speedmaster chronograph as a result of a 1965 Nasa programme to “qualify for manned space missions” a timepiece robust enough to survive the stresses of leaving the earth and returning safely intact. Of the brands put to the steel, as it were, only the Speedmaster survived the punishing tests, hence its starring role in the greatest adventure man has yet undertaken.

In 2015, Omega celebrated its lunar legacy

with its Dark Side Of The Moon collection and for 2019, it goes up a gear again, starting with this beautiful platinum version of the moonphase-equipped Speedmaster, with additional decoration in the form of 12 white gold indexes fitted with a choice of rubies, emeralds or diamond baguettes. Featuring

a 60-hour self-winding chronograph movement, it’s resistant to magnetic fields up to 15,000 gauss. The sandblasted platinum dial hosts two small Liquidmetal moons (also in platinum) and a magnifying hand on the date subdial at 9 o’clock. A suitably precious tribute to a half-century in the nose cone of history.

Omega Speedmaster Moonphase Platinum, £56,000. omegawatches.com. Helmet by Bell, £350. bellhelmets.co.uk. Sunglasses by Cutler And Gross, £280. cutlerandgross.com. Wallet by Ettinger, £185. ettinger.co.uk. Gloves by Hermès, £640. hermes.com



+ Going, going gone! Auctions aren’t just for horological ‘unicorns’

It’s time to look beyond marquee dial names, says Simon de Burton

Not so long ago, Patek Philippe and Rolex were just about the only dial names that mattered in the world of high-end auctions, with the top prices being paid for the former dwarfing those paid for the latter.

But times they are a-changing in the horological salerooms. Ever since Rolex claimed the top spot as the maker of the most expensive

wristwatch ever to cross the block, following 2017’s staggering \$17.75 million sale of Paul Newman’s Cosmograph Daytona, collectors have shifted their attention to makes that were once largely overlooked.

As a result, values of many vintage Heuer models, notably the Autavia, Carrera, Skipper and Mareograph, have surged. Meanwhile,

in November 2017, Omega broke the £1m mark with the sale of a rare “Observatory” quality wristwatch.

It is not, however, too late to get in at the ground floor – and one of the best ways of doing so is to trawl the sales being staged by the growing number of specialist watch departments at the UK’s smaller auction houses.

Fans of military pieces,

for example, will usually find a large selection of makes and models at Watches Of Knightsbridge (watchesofknightsbridge.com), while Birmingham-based Fellows (fellows.co.uk) holds eclectic monthly sales of familiar and not so familiar timepieces ranging from £500 to £50,000. Berkshire-based Dreweatts (dreweatts.com), thanks

to the recent arrival of the highly experienced specialist Adrian Hailwood, is set to stage an increasing number of sales featuring high-quality, highly collectable but “less obvious” offerings.

But act now while prices remain affordable – because what seems obscure today may well be tomorrow’s next big thing.



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Patek Philippe's 240 Q movement, first used in reference 5550P, has silicon parts to mitigate wear and tear

Inside A Complication

'A thing of beauty is a joy forever'

Our enduring love affair with Patek Philippe's perpetual calendars

Story by **Andrew Hildreth**

The two standout complications on the Patek Philippe stand at Baselworld 2018 were editions of a complication for which the Geneva brand is justifiably famous – one a white-gold perpetual calendar Nautilus with a blue dial (**reference 5740/1G**), the other a platinum-cased, salmon-dialled, perpetual calendar chronograph (**reference 5270P**). Equally lauded and oversubscribed in terms of end buyers, these new releases stood out not only for their horological finesse (which is to be expected) but also for their continuation of a lineage: Patek Philippe perpetual calendars are today both a subfield of collector acquisition and testimony to the brand's achievements.

Why a perpetual calendar?

Perpetual calendars, as a mechanism, are a natural extension of a watch's function. A simple time-only watch will give you hours and minutes, maybe seconds too, every 24 hours (one single rotation of the earth on its axis). But to deliver further functions, watchmakers have two other celestial movements to consider. First, that of the moon around



the earth: an orbit of approximately 29-and-a-half days. Second, the movement of the earth around the sun: approximately 365 days. A perpetual calendar is therefore a nexus where mechanical watchmaking and astronomy (the motions of the sun, moon and earth) interact.

There would be less to worry about if each day, month and year were always the same length. The problem is the idiosyncratic nature of the Gregorian system, for which a watch is required to adjust its calendar five times a year.

Put in familiar terms: whereas a Monday on 31 January is followed by a Tuesday on 1 February, a Monday on 28 February is followed by Tuesday 1 March (unless it's a leap year). A perpetual calendar is able to account for the idiosyncrasies using complex formulas translated into intricate gears and springs that chart the relationship between the sun, moon and earth – it's cyclical in pattern and perpetual in nature. >>

'The layout has stayed true to its origins for more than 70 years'

The origin story

Although honours for designing the first perpetual calendar pocket watch go to an Englishman, Thomas Mudge, who developed one in 1762 that now resides in the British Museum, Patek Philippe have bragging rights to the first perpetual calendar in wrist-watch form. Now shown in the Patek Philippe Museum in Geneva, the watch's mechanism was initially developed at the end of the 19th century, but only cased-up in 1925 and eventually sold to American collector Thomas Emery in 1927.

The first production series was the **reference 1526** in 1941, which featured a manual wind and (by modern standards) diminutive case size (approximately 34mm). However, for the erudite, ergonomic and easily legible way in which the time elements are displayed, it was this design that ingrained the Patek Philippe perpetual calendar in the minds of watch collectors and enthusiasts: a linear readout for day of the week and the month and a sub dial for the date of the month and a moonphase.

Automatic for the people

The next production perpetual calendar was the **reference 3448** in 1962. In the intervening period, Patek Philippe has worked on automatic winding mechanisms for watches. The 3448 was therefore the company's first automatic perpetual. The display from the 1526 was used again and other variations of the watch were also made, including the 3448 "Senza Luna", of which there are only six examples known. There is also a manual-wind version,

the **reference 3449**, of which only three were made, all in 1961.

While the Patek Philippe perpetual calendars are all stand-alone references in their own right, the same calendar mechanism would also find its way into the grand complication watches, such as the **reference 1518** and **2499**, both perpetual calendar chronographs.

Don't touch that dial

While Patek Philippe perpetual calendars are classically displayed in the same manner as the early references (1526 and 3448), there have been departures, such as the **reference 5160** with retrograde date display. However, 1985's **reference 3940** began using a series of sub dials that has since been used in more than a dozen different models. This year's Patek Philippe Nautilus, reference 5740/1G, also uses this display, to which sub dials have been added to show where we are in the leap year cycle and a 24-hour time indicator.

John Reardon, Christie's international head of watches and a renowned Patek Philippe expert, recognises the part that the new release of this year's Nautilus perpetual calendar plays in Patek's history: "As the first Nautilus with a grand complication, the release shocked and pleased the collecting community when it was announced. This 40mm watch has a massive yet 'sporty' aesthetic on the wrist and at the same time honours its heritage with a layout with three subsidiary dials, including a moonphase at six o'clock, bridging past, present and future." The collector community was sufficiently pleased that the new reference is sold out for years to come.

Advanced years

Over time, the perpetual calendar mechanics have been improved. Initial versions of the calendar had date changes that "dragged" (the indicators change gradually over several minutes at midnight). Some of the more modern Patek perpetual calendars jump instantaneously, including the **reference 5207P** and **5208P**.

A Patek perpetual calendar has also been the subject of the advanced research department that developed silicon escapement parts to help improve the capability of the watch. Maintenance is a potential problem for a movement required to run all year round without stopping, with wear and tear on components a necessary consideration. Hence, the **reference 5550P** was the first Patek perpetual calendar to use the 240 Q movement, with escape wheel, pallet fork, balance wheel and hairspring all made from silicon.

Never-ending story

What separates Patek Philippe's from other brands' perpetual calendars is the parsimonious approach. As Reardon explains: "The enduring legacy of vintage Patek Philippe perpetuals cannot be understated. The basic layout of the first reference 1526 from 1941 paved the way for dial designs that still exist today. Case sizes and designs may have changed but the basic layout has stayed true to its origins for more than 70 years."

This year's new releases are worthy additions to the brand's illustrious history and a perpetuation of its pre-eminence when it comes to this complication. **GQ**

+ Global solutions: Greubel Forsey's genius Quantième Perpétuel À Équation

There are three problems with perpetual calendars. First is the day and date: five times a year the date change is different (from February to March, for example). Secondly, they assume time only moves forward – and therefore the gear arrangement only allows forward change. But with the advent of modern travel, watches are required to be adjustable backwards or forwards. Thirdly, perpetual calendars cannot stop for any length without needing laborious readjustment, cycling through every day, to the correct date, month and perhaps even year.

To overcome these problems, Greubel Forsey has done something unique. Where the series of gears in other perpetual calendars are arrayed laterally across the watch's mechanism, for its Quantième Perpétuel À Équation (QP for short) Greubel Forsey have stacked the gears vertically, overcoming the problems of a lateral configuration using complex mathematics.

First, the vertical array can move the day and date indicators backwards or forwards. What's more, to set the watch there are two adjustment speeds:



swiftly (to get to the correct date) and slowly (to set the time precisely). This allows the watch to be manually wound.

The date readout is linear: day, date and month, with other dials on the face accounting for seconds, a 24-hour indicator, leap-year indicator and power reserve. But the heart of the watch can be seen in the "equation of time"* indicator on the reverse – a neat circular form showing equinoxes and solstices – under which sit all the vertically arrayed perpetual calendar gears.

As with any complete solution, the seeming simplicity of it hides the complexity required. In fact, the watch is basically an analogue time computer: a genius solution and, arguably, Greubel Forsey's greatest invention. **AH** £670,000. greubelforsey.com

*The "equation of time" graphically displays the discrepancy between the two types of solar time: apparent solar time, which directly tracks the motion of the earth around the sun and varies throughout the year, and mean solar time, which is what we use every day.



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Tales From The Watch Industry

The man with the modest touch

For Chopard co-president Karl-Friedrich Scheufele, discretion is the better part of grandeur, with even his most sparkling achievements given space to speak for themselves

Story by **Nick Foulkes**

I have a joke with Karl-Friedrich Scheufele, namely that he does his best to make some of the finest timepieces to come out of Switzerland and then works even harder to make sure that no one knows about it. Karl-Friedrich is discreet, pathologically discreet. So highly developed is his understatement that I am pretty sure there is a classification for it in the lexicon of mental ailments. It is not that he is averse to blowing his own trumpet, more that he probably wouldn't be able to identify a trumpet if he saw it and would certainly never do anything as vulgar as putting it to his mouth and blowing. Thus it is that Chopard's LUC watches are among the best-kept secrets of the industry.

You will know Chopard though. Wherever in the world there is a red carpet to be trodden you will find Chopard, most likely represented by Karl-Friedrich's younger sister Caroline, queen of the Cannes Film Festival. I must admit that sitting on the Chopard terrace, on the penthouse floor of the Martinez hotel, handling precious stones the size of hens' eggs and reclining on sofas with the great and good is an exercise in extroversion that I find infectiously enjoyable. Diamonds shimmer in the light of the Riviera sun, cocktail shakers rattle in round-the-clock activity and there is always someone like Rihanna around to have a dinner thrown in her honour; after which it is mandatory dancing until the grey-pink fingers of dawn begin to clutch at the night sky. >>



Chopard co-president
Karl-Friedrich Scheufele
with model Petra
Nemcova at the Grand
Prix De Monaco
Historique, May 2018



>> But that is Caroline Scheufele's art, she allows you to think that she is so giddy with the good times that it is easy to forget she built one of the most astonishing high-jewellery businesses in only 25 years. She hides in plain sight. Her brother just hides. Together they have built one of the most remarkable enterprises in hard luxury and have remained independent.

And yet, as Karl-Friedrich explains, it began somewhat accidentally. "My father bought Chopard in 1963 from the grandson of the founder. And he had not more than three employees." Scheufele Senior had travelled from Germany to Geneva to buy a brand. He figured a week would be enough to get things tied up, but on Sunday, the day before he was supposed to return home it looked like he would be going empty-handed. He decided to give it one last go, took his list of target brands and a telephone directory and got to work.

As it happened he only had to go as far as the letter C. Says Karl-Friedrich: "Mr Chopard picked up the phone and they met. And on the next day, Monday, they literally signed the acquisition of the company." In those days due diligence was for wimps. "Monsieur Chopard was very happy because his two sons were not interested in taking over the business and it was really not producing too many new watches. He was making a few wristwatches with very nice movements and servicing pocket watches that were made by his ancestors.

By contrast, the firm owned by Scheufele's family was much more significant. "My great-grandfather founded a watch company in Pforzheim, Germany, in 1904," Karl-Friedrich says. "It was a high-end business using gold cases and Swiss movements by, among others, Blancpain and LeCoultre. He was also making watch cases for some of the Swiss brands and he was actually representing some brands in several countries – Germany, the Netherlands – and so he had very close ties to Switzerland."

Karl-Friedrich's reminiscence gives a fascinating snapshot of the European watch industry in the mid-20th century, when businesses



From top: Mads Mikkelsen, Caroline Scheufele, Julianne Moore and Christoph Waltz, May 2018; Prince Albert of Monaco and Karl-Friedrich Scheufele, May 2018

were nowhere near as specialised or integrated as they are today and when a company in Pforzheim could be a brand importing Swiss movements and assembling its own watches and an industrial manufacturer subcontracting to the Swiss trade, as well as an agent for Swiss brands in a number of territories. But Karl-Friedrich's father, Karl, then a young man, could see that the tectonic plates of the industry were shifting and brand names were beginning to become important.

"This gave my father the idea that if he wanted to persist in the business he would need to establish himself in Switzerland. His idea – today it would be called his 'vision'," chuckles Karl-Friedrich, "was to find a good-sounding Swiss name based in Geneva. He was a little obsessed by the idea that the company had to be in Geneva."

At the time, Karl-Friedrich was unaware of all this. A child of five, growing up in West Germany, he just liked playing with watch components. "Some of my earliest memories are of taking my bicycle over to our factory and playing around with watch parts and making collages and so on." That was before, in line with his father's obsession with Geneva, he was sent away to board at Geneva's International School. As well as wanting to make watches there, Scheufele Sr wanted to make his family Swiss too and, indeed, today they are the Swiss Family Scheufele.

When Karl-Friedrich dropped out of university and joined the family business in the Seventies, he got to know the trade as his father's bag carrier, taking the collection around retailers. "Basically, watch brands were considered more like suppliers to established local jewellers," he recalls of a time when own-brand boutiques were virtually unknown.

Spending weeks at a time visiting jewellers everywhere from Bond Street to the Bible Belt, he learned the trade – as few modern executives do, a shortcoming he feels the industry has suffered for. Not that he says as much. At his most outspoken, he will observe, "In those days you retained the respect for your clients, and somehow I feel that some of the people who run watch companies today have different ideas. Let's put it that way."

The models from that time have a vaguely petrodollar whiff about them, a little >>

Karl-Friedrich Scheufele dresses as he behaves: quietly and well

The Rihanna Loves
Chopard Jewellery
collection was created

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world there is a
red carpet to be
trodden you will
find Chopard

Rihanna, who collaborated
with Chopard on a
jewellery collection,
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brand at the Cannes Film
Festival, May 2017

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From top: Chopard's award-winning Full Strike movement; the LUC Quattro; Karl-Friedrich Scheufele's father, Karl, seen here on the left visiting clients in Curaçao in 1980, bought Chopard in 1963

Scheufele's father could see that the tectonic plates of the industry were shifting

>> Piaget-esque here, maybe a hint of Vacheron Constantin there – in other words the super-slim disco bling that the best Geneva brands were turning out in those days.

And so Chopard might have been just another Geneva brand, had Karl-Friedrich not been walking through a forest and seen a waterfall. At that moment the muse alit upon his shoulder and suggested the idea of a time-piece in which the diamonds moved around freely in order to sparkle more. The design entered a competition, won first prize and acquired the name Happy Diamonds. In line with the tastes of the time, it was launched as a man's watch in 1976, but today Happy Diamonds is one big happy family, including some of the best known women's watches on the market. The Happy Diamond watch also emboldened the brand to enter jewellery: it made its first pieces in the Eighties and today it makes some of the most extravagant pieces available (and throws the parties at which to wear them).

The Eighties were significant for Karl-Friedrich for other reasons too. "When I entered the watch business we were making mechanical watches, then all of a sudden we started making some of these bulky watches using quartz movements. My father said, 'This is what the clients now ask us to do and we have to go with the times otherwise we will not be in the business anymore.' These quartz movements slowly took over and became thinner and thinner. But I retained my passion for the mechanical side of things and, in the mid-Eighties, I started to insist that we reintroduce mechanical movements."

Although younger than the generation of



mavericks who bet heavily on the future of mechanical watches – Philippe Stern at Patek Philippe, Jean Claude Biver of Blancpain – Karl-Friedrich was, in his quiet, understated way, very much in the vanguard of mechanical revanchism. Not that everyone in the company at the time saw the future as he did. "They thought it was a nice idea, but not a priority," he recalls.

Karl-Friedrich started as his great-grandfather had done, buying movements from sub suppliers, some basic "tractors" such as the Valjoux 7750, some more sophisticated such as a perpetual calendar chronograph from Dubois Dépraz. He also worked with individual artisans including some who subsequently became famous in the industry, such as Jean Marc Wiederrecht. But this was not enough. "I said to myself that the right thing to do would be to revive a manufacture. We had quite a few interesting complications, but that did not satisfy me because there was a lack of authenticity."

Like his father 30 years earlier, Karl-Friedrich looked for a movement manufacture to buy, but he was not as lucky. "After I visited about five or six of them I realised that there was nothing really worth pursuing. And the only way forward was to create a manufacture, starting with a blank sheet of paper. And that's what I did in 1993."

Working with Michel Parmigiani, he started developing an in-house, self-winding calibre with planetary rotor and 72-hour power reserve, a movement that provided the foundation for Manufacture LUC.

It's different now, but during the early Nineties, the wider world lived in horological ignorance. You could still find old Rolex Daytonas for four-figure sums in among the pocket watches at auctions that were attended by a handful of dealers. In this country if you had two watches – a Rolex and then something dressy such as a Patek Calatrava or Cartier Tank – you were a collector. And for most people it was enough that their watch had a mechanical movement of any sort.

In this context, Karl-Friedrich's decision to set up a vertically integrated manufacturing facility that designed specific movements >>



>> for specific watches seemed idiosyncratic; and once you heard where he was setting it up, the idea appeared at best quixotic. Why choose Geneva where Chopard had its HQ, when you could go to Fleurier?

Fleurier is a remote town above Lake Neuchâtel. The first time I visited Manufacture LUC Chopard, it was a couple of rooms on the first floor of a modest building over the comparatively bustling workshop of a cork-maker. I made polite noises, then returned to Geneva for dinner.

I did not really know Karl-Friedrich back then, but I liked him more having seen LUC. He dresses as he behaves: quietly and well. Chopard's Fleurier operation was, however, the work of a maverick. And the watches were in the same mould as their maker: externally classic, but inside the polished gold case and underneath the dial, complex, fascinating and surprising.

One of my favourite early examples was the tonneau-cased watch for which he created a tonneau-shaped movement. Tonneau-shaped cases are what marketing people



He is not entering this year... to win a hat trick of Aiguilles d'Or would be too much

call "segmenting" watches, in other words they are not the easiest to sell, which is why most tonneau watches use a round calibre and fill in the spandrel-like spaces in the corners. Of course, when Karl-Friedrich decided to make a tonneau-shaped watch, he had to make a tonneau-shaped movement. Another favourite was the LUC Quattro, a quadruple-barrelled, 216-hour power reserve watch, seemingly made because nobody else was doing extreme power-reserve watches.

But there has proved to be an eager audience for this sort of watchmaking. "The first Christmas dinner I organised we could sit around one table: there were seven or eight of us. Today there are 160 people at LUC," says Karl-Friedrich. "And we have Fleurier Ebauches, which is another building across the railway, where we produce automatic movements [for Chopard's other watches], but in a more industrial way." Since he moved to Fleurier, the town deserves the designation horological hub: Michel Parmigiani's workshop has grown into a manufacture, Vaucher has its factory here, there is a nearby Richemont facility and Fleurier, even now, has its own extremely exacting quality seal.

Over the years, the complications have kept



From top: 'Start-up' brand Ferdinand Berthoud manufactures just 30 watches a year; Chopard's calibre 08.01-L

on coming. Most recent was the Full Strike, a minute repeater with crystal gongs that are part of the watch glass and which won the top prize, the coveted Aiguille d'Or, at the 2017 Grand Prix d'Horlogerie De Geneve.

It was all the more remarkable because Karl-Friedrich had won it the year before for his haute horlogerie start-up Ferdinand Berthoud, named after the 18th-century watchmaker. "Nobody needed Berthoud," he says. "Certainly, I didn't need Berthoud. But it went from a discovery to a revelation to the idea of really wanting to pay tribute to this great watchmaker," he explains. He defines Berthoud watches, of which he makes around 30 a year, as incorporating the essence of 18th-century marine chronometers into a modern, outstandingly finished timepiece.

He is not entering any watches this year as to score a hat-trick of Aiguilles d'Or would be simply too much for this understated man. However, two years ago when he celebrated the 20th anniversary of the first LUC watch, he allowed himself a rare moment of an emotion that could almost be called pride.

"When we had the 20-year anniversary exhibition," he recalls, "we assembled all the pieces that we had made and seeing them all together you could kind of say that what we have done was not so bad after all."

And that, as far as trumpet voluntaries go, is the best you're likely to get. **GQ**

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Annals Of Watch Collecting

Blessed are the casemakers

Horological assemblist Jean-Pierre Hagmann is much more than just a cog in the machine. But what makes him tick?

Story by **Rachel Felder** Illustration by **Gavin Reece**

Jean-Pierre Hagmann has worked for many of the world's most respected brands, including Patek Philippe, Vacheron Constantin, Franck Muller and Audemars Piguet, meticulously assembling the cases that hold the inner workings of their luxury timepieces without making them too thick, boxy, bulky or heavy. To the casual enthusiast, he remains unknown. But thanks to the precision of his work, his name is synonymous with top-tier craftsmanship for collectors and horological experts alike. Indeed, it is so revered that the watches that bear his distinctive de facto logo – the initials “JPH” delicately carved by hand into each gold or platinum case – typically command considerably higher prices at auction or resale than similar offerings that don't. As John Reardon, the international head of watches at Christie's, puts it, “He's a living legend.”

The mere appearance of those “JPH” initials is a big deal, since most luxury watch brands have traditionally kept artisans out of the spotlight, preferring to emphasise their overall brand identity. It makes Hagmann, now 78, an anomaly in an industry in which independent specialists are accustomed to working silently without credit. “He's the voice of truth in the world of watch production,” Reardon says. “Many brands don't tell that truth because, when you buy a watch by brand X, most people assume that it's fully made by brand X. But the stories that aren't being told are about the individuals that are actually the artisans and the geniuses behind the production.”

Hagmann began making cases under his own name in the mid-Eighties, after working at several Swiss jewellery and watch ateliers. He learned on the job instead of going to watchmaking school, relying on a lifelong instinct and passion for making things. “I'm very autodidactic,” he admits via email from his home just outside of Geneva. “It is a quality acquired at birth that cannot be learned.”

Watches aren't the only items he's worked on over the years, although they've been his sole professional focus. Off-duty, he's designed and built a diverse range of items: five sailboats; quite a few motorcycles; a bunch of large

model airplanes, including one with a wingspan of nearly five metres; and even, much to the surprise of his optician, a pair of rhodium silver eyeglasses when he couldn't find a suitably unique pair of frames.

However, it's for his horological endeavours that he's best known and in particular his work with minute repeaters, most notably for Patek Philippe. “His cases have more resonance,” explains Dr Helmut Crott, a watch expert who is also a close friend of Hagmann's. “He leaves a little bit of room and a little bit of touch for the slide, for the gongs to have this special sound. People say the sound of a Hagmann case for a minute repeater is different than one in a normal production series from the company.”

Hagmann's technique is, admittedly, rooted in another era. “He doesn't use computers,” Crott explains. “He still works in a traditional manner, with designs on paper. He does all this the old-fashioned way. He said to me, ‘I was probably the last casemaker in Switzerland who could do everything himself.’ That means the concept, the prototyping, the polishing, the finishing – every detail.”

A few years ago, Hagmann's company was acquired by Vacheron Constantin. “It seemed only natural to sell my company to them,” Hagmann explains. “I chose Vacheron Constantin because I did all the watch repairs for them.” The heritage of the brand, which is more

than 260 years old, was also a big factor. After staying on for 18 months to train the younger artisans at the company, Hagmann retired in 2017.

These days, he spends his time in his top-floor apartment, cultivating plants on his large terrace and zipping into Geneva for meetings with colleagues and friends on his scooter, even on rainy days. He still tinkers with plenty of things, including the vintage motorcycles he collects and rides and sometimes, perhaps, a friend's boat that needs fixing. Occasionally, he'll make an appearance at a watch fair, where, in that rarefied milieu, he inevitably gets treated like a rock star.

And, not surprisingly, he's still fiddling with timepieces. “To keep busy, I restore Cartier's mystery clocks,” he says, referring to the special line of ornate timepieces by the French jeweller. “It's very interesting.” **GQ**



Jean-Pierre Hagmann lends his initials to luxury watchmakers



Being engraved with Jean-Pierre Hagmann's monogram - styled 'JHP' - has meant watches command higher sale prices at auction

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In Tudor we trust

Rolex's recently revived junior partner is coming into its own with a range of heritage-inspired watches that draw on 90 years of know-how – plus a little of the expertise corralled next door

Story by **Charlie Burton**



'Ageing tests' check the winding crown on a Tudor Black Bay

The Rolex building in Geneva might be clad in glass, but don't be deceived: it's a fortress. The watch brand and its sibling company, Tudor, which is also headquartered here, are notoriously secretive. Details about their manufacturing operations are scant; their finances are a private matter; and future launches are kept ruthlessly under wraps. The mystique only adds to their allure. Today, however, Tudor has invited *GQ* inside its section of the campus to see how it designs, tests and assembles its watches – a golden ticket to Willy Wonka's factory.

To understand why Tudor may wish to open its doors, you need to understand its heritage. The brand was set up by Rolex founder Hans Wilsdorf in 1926 to offer a Rolex-quality timepiece at a more accessible price. Its early advertising billed Tudor firmly as a watch for the working man, depicting coal miners, stone masons and construction workers alongside straplines highlighting durability: "Shock treatment at the coal-face"; "Punished without mercy!"

Rolex and Tudor evolved side by side, sharing innovations, components and even model names – until 1999, for instance, Tudor sold its own Submariner – but the Tudor brand lost its appeal around the turn of the millennium and in 2004 was discontinued in America. Six years later, however, Tudor released the Heritage Chrono, firing the starting gun on a full-scale relaunch. This watch, like those that followed, warmly embraced the design language of Tudor's past. The effort caught the eyes of vintage enthusiasts and proved a resounding commercial success. Three years later, Tudor relaunched in America and today the brand is enjoying renewed popularity around the world.

Yet, for some would-be buyers, questions



linger. Is a Tudor really as reliable as a Rolex? What is the manufacturing relationship between the brands? And how exactly does Tudor keep those prices down? Today's tour seems designed to put all that to bed – and this transparency resonates with Tudor's new core frequency of straightforwardness.

In that spirit, we begin our tour right at the nerve centre of Tudor, in the room where members of staff known as "conceptors" come up with new movements. Some Tudor references beat with third-party calibres, but certain models, such as 2015's Pelagos, are powered by in-house creations. All of that work begins here on computers, using a software package called Creo – and cost is kept in mind every step of the way. Hence Tudor's debut MT56 group of movements, which has been designed as an easily adaptable platform to accommodate whatever complications a model may require.



Clockwise from top left: Movement assembly in Tudor's Geneva workshop; tests such as this, on the hands of Tudor North Flags, simulate up to 27 years of real use; water-testing Black Bay GMTs; MT5402 calibres pass along the assembly line

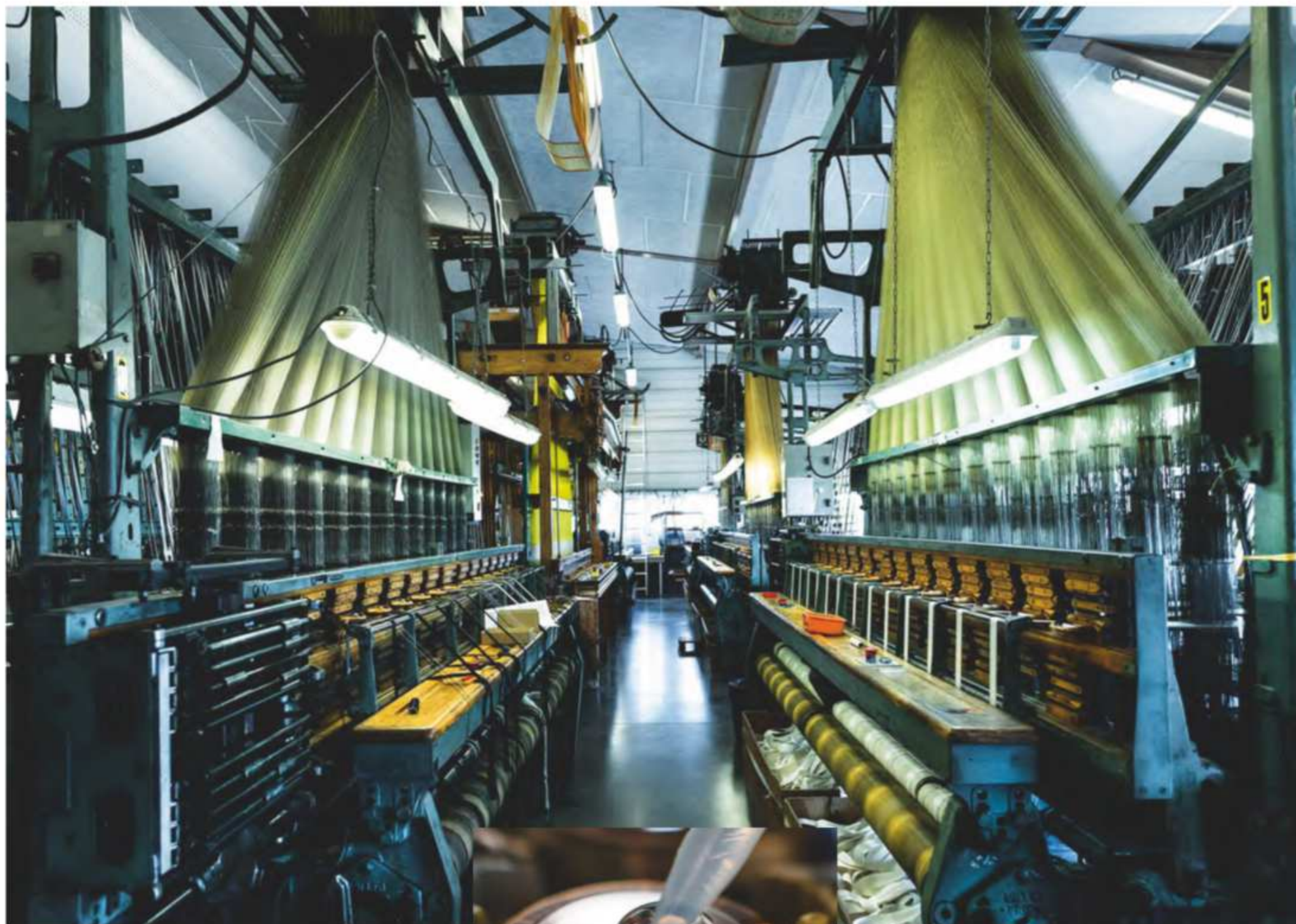
Which other watch company uses the same process? You got it: Rolex



That's not the only cost-saving measure inside the watch. Look at the components, which are made of industry-standard surgical-grade steel (Rolex uses its own more expensive alloy). The decoration of a Tudor movement is also much simpler and the accuracy falls within a fractionally larger range. The *Contrôle Officiel Suisse Des Chronomètres* (COSC), which certifies the accuracy of timepieces, requires that a calibre does not gain more than six or lose more than four seconds per day. Rolex watches meet those criteria and then some: its watches are accurate to plus-two, minus-two. Tudor on the other hand keeps to plus-four, minus-two. That might not sound like a dramatic difference, but every additional second's accuracy requires an exponential increase in investment.

While in these respects Tudor and Rolex movements diverge, both companies test their prototypes the same way. In a lab just a few metres from Tudor's conceptors, designs are put through their paces using identical processes and equipment to the sister brand – indeed, many of the machines here bear the Rolex logo. The common goal of the machinery is to artificially age prototypes and see how they fare. So, there's a device that rapidly twists the winding stem, another that repeatedly sets the date >>





>> and one that pushes and pulls the crown – some of these simulating up to 27 years of use. Elsewhere on the premises, there's a room shared by Tudor and Rolex where prototype watches are subjected to shocks – dropped from heights, smashed with hammers – to make sure they can survive even the most careless owner. The only time Tudor uses its own dedicated equipment is to test unique functions, such as the alarm on the Tudor Heritage Advisor.

If the ageing lab is about destruction, the room next door is about creation. Remarkably, given its lounge-size proportions, this is where every in-house movement used in a Tudor is assembled, before going upstairs to be cased up into a watch. It arrives on that upper level alongside the other required parts, such as case, hands and dial, ordered in from third-party suppliers. Tudor doesn't keep stock – another cost-saving



From top: Weaver Julien Faure's workshop in Saint-Étienne, France; 'thermic shock' test on a Tudor Black Bay Bronze; Julien Faure's Jacquard shuttle loom

measure – instead making all its watches to order. If there are peaks in demand, workers are brought in from Rolex to assist with assembly. If more in-house movements than usual are required, this work is outsourced to external workshops.

The sizeable assembly floor is sealed and pressurised like an aeroplane to minimise airborne dust and the space is divided into separate groups of workers that organise their tasks autonomously: at the start of the week they assess how many watches they need to produce and divide the labour accordingly. Each person has a workbench supplied by the same company that kits out Rolex's assembly rooms. These are organised in line with a Japanese production methodology known as "5S", which dictates that work stations should be furnished with the minimum

necessary tools and that each tool has its own dedicated location: for that reason the drawers are >>

Tudor's assembly floor is pressurised and sealed like an aeroplane to minimise dust

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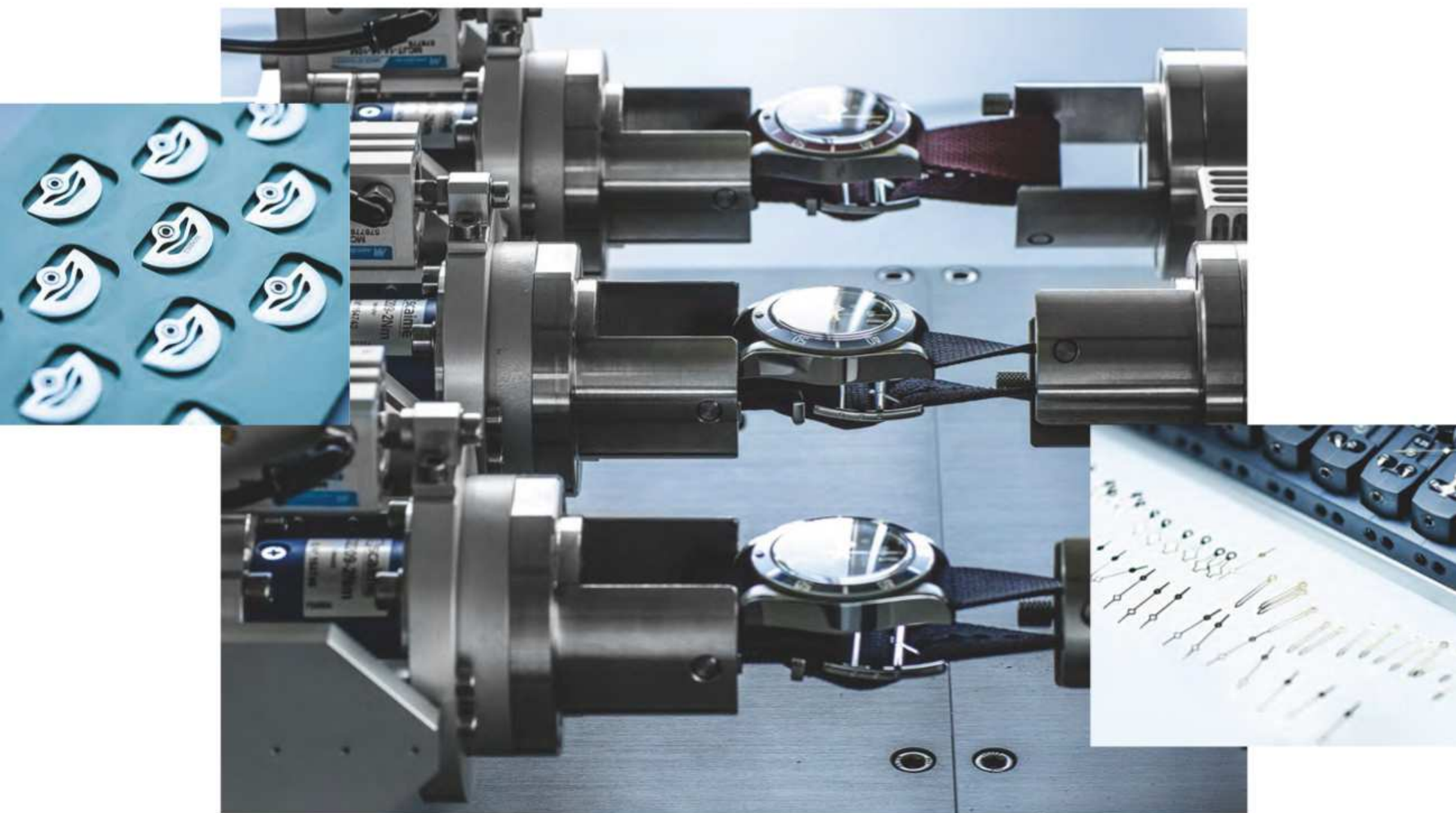


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From left: Rotors for the MT5402 calibre awaiting assembly; resistance testing fabric straps on Tudor Black Bays; Black Bay hands

>> labelled with outlines to show which one goes where.

The technicians have plenty of machinery to help them do their work quickly and accurately: a robot that finds the midnight position on a dial before fitting hands; a device that affixes dial to movement with the correct amount of pressure; electric screwdrivers that apply a specific amount of torque. But human input is vital every step of the way. After the hands are fixed, for instance, a technician adjusts their relative height by eye and the in-progress watch is inspected repeatedly for dust and flaws. If anyone spots a problem, it is easy to trace back up the production line to identify the person responsible (no pressure).

Finally, before the watches are attached to bracelets and packaged up to be sent to retailers, their water-proof credentials are assessed. This is a three-step process: first the cases are

examined for air-tightness – well, you don't want to wreck a leaky watch unnecessarily – and then they are submerged in a water tank and subjected to pressures equivalent to particular depths. If the watch promises water resistance to 100 metres, it's tested to 110 metres; if it promises 500 metres, it's tested to 625 metres. Once removed, the watches are heated to 55C and a drop of cold water is placed on the crystal – if any water has seeped inside, condensation will appear. Which other watch company uses this same approach? You got it: Rolex.

The omnipresence of Rolex throughout this tour invites a question: why buy a Tudor when for a couple of thousand pounds more you could actually buy a Rolex? "Tudor offers a great level of quality at a price where Rolex has no offering, so we're complementary," says

Tudor spokesperson, Christophe Chevalier. "And Tudor offer an opportunity for another profile of buyer to buy into our quality and watchmaking philosophy."

In fairness to Tudor, there are also things it offers that Rolex does not. The bronze case of the Tudor Black Bay Bronze, say, which develops a gentle patina as it ages, is not something you'll find on a Rolex. And indeed, Rolex does not offer any of its watches on a fabric strap. Since 2010, Tudor has done just that – and it went to great lengths to find a strap made with the same level of care and craftsmanship as its timepieces. That mission took Tudor over the border to Saint-Étienne in France, where the weaver Julien Faure is based. This factory was founded in 1864 and today it claims to be the last to use traditional Jacquard looms. Some are 150-

year-old models, others are modern versions developed by Julien Faure himself. The Jacquard >>

You won't find the gentle patina of the Tudor Black Bay Bronze on a Rolex



MILITARE

Diameter 44.3 mm

EPURATO

Diameter 42 mm

NAUTILO

Diameter 45.5 mm



More than 20 years since the brand was founded, ANONIMO combines Swiss precision with a sport-chic Italian lifestyle and a strong personality. Founded in Italy, ANONIMO offers watches that express both strength and elegance.

With their robust cushion-form cases, The **MILITARE** and **NAUTILO** sports watch lines are remarkable for their un-usual construction, with their offset crown at either noon or 4 o'clock, and their dials bearing the traditional reading of a triangle at 12, 4 and 8 o'clock, recalling the A of ANONIMO.

Pioneers in the use of original materials, it was the first brand to offer diving watches in bronze. Reacting to its environment, this alloy develops a unique sheen over time, acquiring a very personal touch that makes each watch unique.

In 2018, a third line, **EPURATO**, took the main identity markers of the brand and keeps an automatic movement. More refined, and with a smaller diameter than its bigger stable mates, this elegant line is also eminently contemporary. Equipped with a new interchangeability system for its straps, it is now easy to combine both structure and colour depending on one's desires: an absolute must in the era of personalization.

Based on the other side of the Matterhorn since 2013, all the watches now correspond to the criteria of Swiss Made and ANONIMO continues to offer bronze as a choice in each of its collections.

Leaning heavily on the codes of Italian elegance, ANONIMO goes over and above the traditional approach and offers different ways to dress its watches.



Straps woven by Julien Faure have become Tudor signatures

>> technique can achieve especially intricate designs, which is why major fashion houses from Gucci to Hermès and Louis Vuitton to Christian Louboutin count themselves as customers.

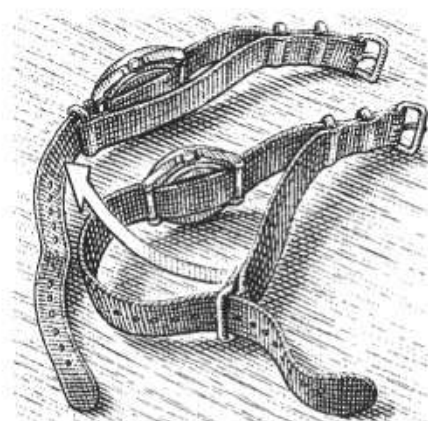
When Tudor approached Julien Faure, the weaver had never created a watch strap before. The development process was complex, particularly because the tunnels for the spring bars had to be woven into the design, meaning that each strap – which takes around ten to 15 minutes to weave – is effectively a work of 3-D printing. These creations, whether that's the silk design for the Heritage Advisor or the camo number on the Heritage Ranger, have become Tudor signatures that set the brand apart.

If any proof were needed of how successfully the marque has rehabilitated itself through design decisions such as this and countless others, consider the Tudor Black Bay GMT that was released this year. Its design is remarkably similar to a Rolex GMT Master II. You could make the argument that eight years ago Tudor would not have released that watch, because customers would have shunned it for not being a Rolex. Today, it's hard to get your hands on one. Why? Precisely because it's a Tudor. **GQ**



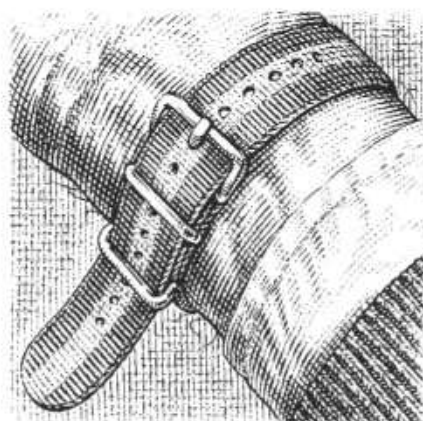
A Black Bay Bronze on strap woven by Julien Faure; (above left) assembly at the Tudor workshop

+ Strap tip Put your watch on a Nato to freshen up its look. Here's how...



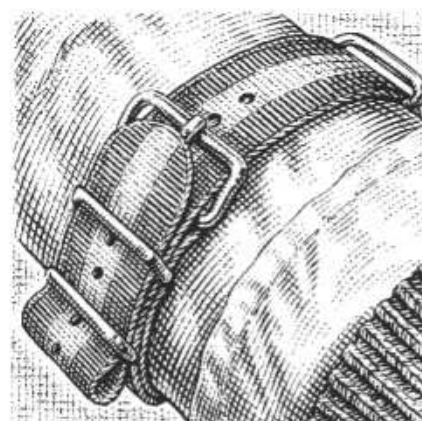
1. Nail the basics

Is the timepiece attached to the strap properly?



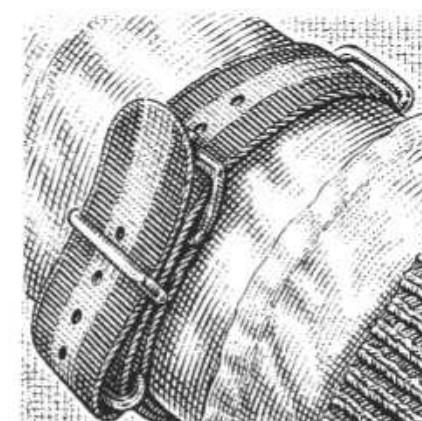
2. Fasten as usual

Stop once you reach the stage shown above.



3. Go trad...

Fold the strap back on itself. This is the classic "quick release" method.



4. ...or go secure

If length permits, take the strap over the top of the furthest ring.

Taken from GQ's new book **How To Win At Life: The Expert Guide To Excelling At Everything You Do** by Charlie Burton. Out now (Octopus, £14.99).

Each Louis Erard timepiece is carefully created by a small team of watchmakers in Le Noirmont, in the famous Jura region, the spiritual home of Swiss watch making



Louis Erard

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Historic watch house Louis Erard is proving quality can be affordable, combining classic finishes with modern techniques

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At jurawatches.co.uk



Louis Erard staunchly maintains its identity as an independent Swiss house

has defined the quality watch market for the past 25 years – with models that offer both automatic and manual wind. Its choice of base calibres include highly regarded movements such as Peseux manual wind and Valjoux chronographs, along with high-grade movements from ETA and Soprod. These are names that instil confidence for their reliability and serviceability.

With five families in the collection, including Excellence at the top, 1931 and Heritage for its men's lines, and Romance and Emotion for women, the Louis Erard catalogue embraces and provides a wide selection of ageless designs that will out-live trends.

goldsmiths.co.uk

Born of the watchmaking tradition that permeates both the canton and the city of Neuchâtel, Swiss watch maison Louis Erard has been producing timepieces for more than 85 years. It enjoys a rich history that coincides with the ascent of the wristwatch in the decade-and-a-half after the First World War, in readiness to both supply its own branded watches and its manufacturing skills for others during peacetime and the Second World War.

Since its relocation to Le Noirmont in the Jura region of Switzerland, its focus has been on its own timepieces. As the world of watchmaking grew more and more competitive, Louis Erard has been able to demonstrate its own prowess with the creation of in-house modules.

Contrary to prevailing trends, however, the company has eschewed the drive for ever-escalating prices. Its mantra? To offer “haute horlogerie” at accessible price points.

This philosophy is formed of an insistence on producing watches that are elegant and timeless, with an air of exclusivity; the sort of timepieces that transcend fashion with the pricing itself establishing the brand as an alternative to the mainstream makers. Crucially, as the average watch buyer grows more and more knowledgeable and demanding, Louis Erard staunchly maintains an identity as an independent Swiss watch house.

All of its watches are Swiss-made, with prices averaging an affordable £1,500. Even its 18k solid-gold watches retail for below £10,000. Louis Erard timepieces are predominantly mechanical – a factor that



The Excellence Regulator, featuring in-house power reserve complication, £1,845. jurawatches.co.uk



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Hand-Wound Moon Phase,
£10,950. iwc.com. Glasses
by **Oliver Peoples**, £231.
oliverpeoples.com.
Notebook, £210. Keyring,
£75. Both by **Ettinger**.
ettinger.co.uk

The Collection

Companion pieces

Photographs by **Colin Ross**

Styling by **Tony Cook**

Time flies when you're having fun, so stay on track
with these essential watches for a weekend away



Jaeger-LeCoultre Polaris Chronograph, £21,200. jaeger-lecoultre.com. Sunglasses by **Tod's**, £310. tods.com. Wallet by **Smythson**, £225. smythson.com. Key ring by **Ettinger**, £65. ettinger.co.uk

Zenith Defy El Primero,
£23,100. zenith-watches.com. Jacket, £5,750.
Gloves, £140. Both by
Berluti. berluti.com.
Jumper by **Hermès**, £1,100.
hermes.com. Trousers by
Ermenegildo Zegna, £635.
zegna.co.uk





Louis Vuitton Escale Time Zone 39, £5,400. Coat, £13,100. Jumper, £1,300. Bag, £925. All by **Louis Vuitton**. louisvuitton.com



Rolex Deepsea, £9,300. rolex.com. Desk mat, £280. Pen, £180. Both by **Aspinal Of London**. aspinaloflondon.com. Apple iPhone XS, from £42 a month. At Three. three.co.uk. Envelopes by **Smythson**, £12. smythson.com. Notebook by **Ettinger**, £245. ettinger.com. Glasses by **Oliver Peoples**, £331. oliverpeoples.com

Vacheron Constantin
Fiftysix Complete
Calendar, £30,700.
vacheron-constantin.com.
Fragrance by **Acqua Di
Parma**, £179 for 100ml.
acquadiparma.com. Cup,
£79. Comb, £13. Both by
Taylor Of Old Bond Street.
tayloroldbondst.co.uk.
Wash bag by **Smythson**,
£375. At Harrods. harrods.
com. Cufflinks by **Ettinger**,
£65. ettinger.co.uk





Patek Philippe
Golden Ellipse, £23,620.
patek.com. Jacket, £635.
Shirt, £145. Bow tie, £45.
All by **Gieves & Hawkes**.
gievesandhawkes.com

Bulgari Octo Finissimo
Tourbillon, £108,000.
bulgari.com. Jumper,
£680. Gun, £252,504
for a pair. Both by
Holland & Holland.
hollandandholland.com.
Trousers by **William & Son,**
£495. williamandson.com





Audemars Piguet
Royal Oak Offshore Diver,
£17,700. audemarspiguet.com. Case, £2,800.
Penknife, £975. Both by
Holland & Holland.
hollandandholland.com

Richard Mille
RM 69 Tourbillon
Erotic, £692,000.
richardmille.com





Panerai Luminor Due 3 Days Automatic Acciaio, £5,500. panerai.com. Suit by **Lanvin**, £2,365. lanvin.com. Shirt by **Ermenegildo Zegna**, £250. zegna.com



Hublot Classic Fusion Chronograph Berluti Script Bordeaux, £30,400. hublot.com. Jumper by Hermès, £610. hermes.com. Backgammon set, by Asprey, £3,500. asprey.com

Tableware by Asprey, asprey.com. Cigars by Cohiba. At Sautter, sauttercigars.com

Montblanc Star Legacy
Nicolas Rieussec
Chronograph, £6,500.
montblanc.com. Dice (part
of a set) by **Smythson**, £495.
smythson.com. Cards by
Hermès, £85. hermes.com.
Cigar cutter by **ST Dupont**,
£120. At Sautters.
sauttercigars.com

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Circa.1965



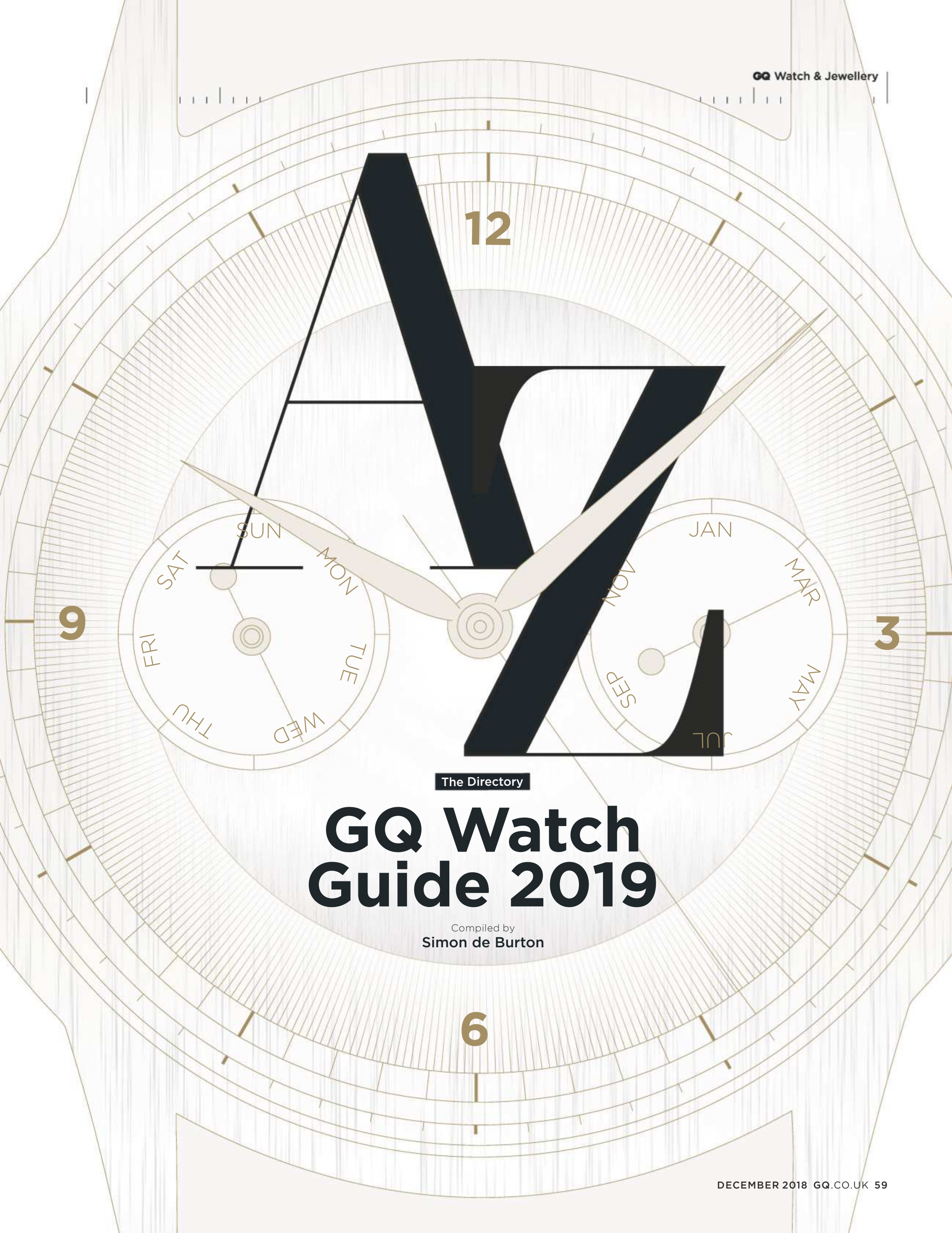
We weren't around in 1965, but the C65 Diver is the watch we would have made if we had been.

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The Directory

GQ Watch Guide 2019

Compiled by
Simon de Burton



A Lange & Söhne

Earlier this year, a one-off steel-cased 1815 “Homage to Walter Lange” watch became the most expensive A Lange & Söhne ever sold when it was hammered down for more than £672,000 at Phillips Geneva. Walter Lange died in 2017 at the age of 92 having rebuilt his family firm following the reunification of Germany. Limited-edition versions are now on general sale.

Watch of the collection

The brilliant Triple Split can measure split times for seconds, minutes and hours. Its mind-bogglingly complex mechanism contains 567 components. Just 100 examples will be made and, despite the price tag, we think it's a bargain. **£125,000. alange-soehne.com**



Alpina

Alpina recently launched a smartwatch (the AlpinerX) through Kickstarter, raising more than £1 million in just three weeks. But the main aim of the campaign was to provide a modern take on an inclusive design philosophy first used by the brand in 1903, when it sought the input of retailers before producing new models.

Watch of the collection

Designed for outdoor pursuits, the AlpinerX features an altimeter, barometer, temperature gauge, compass and UV sensor. Information can be toggled via the crown and when connected to the app, it can implement a “Dynamic Coach” feature to provide performance-improving tips. **£670. alpinawatches.com**



Audemars Piguet

There are now 107 variations on the Royal Oak – the world's first steel-cased luxury sports watch launched in 1972 – which account for the majority of the brand's 40,000 or so annual sales. The mighty Oak's success has enabled AP to sponsor top golfers, support the international arts scene and nature conservation and keep some aside for its museum in the Vallée de Joux.

Watch of the collection

In 1993, a young designer called Emmanuel Gueit was charged with upsizing the Royal Oak. The result was the 42mm “Offshore” chronograph, which is revisited in the new steel-cased Offshore that, not coincidentally, arrives exactly 25 years on. **£28,200. audemarspiguet.com**



Avi-8

If you're after a well-made pilot-style watch that doesn't cost the earth, Avi-8 should be on your radar. Its watches look the part, are nicely detailed and contain good-quality Japanese quartz or mechanical movements.

Watch of the collection

The Flyboy Centenary 1920S replicates the look of early field wristwatches converted from pocket models using soldered wire lugs. The 42mm steel case has a domed crystal housing a Miyota mechanical movement visible through a transparent back, while the military vibe is enhanced by an RAF-style roundel on the crown and a luminous dial wit. A gnarled buffalo-hide strap completes the picture. **£249. avi-8.co.uk**



Ball Watch Co

Like many brands, Ball Watch Co no longer feels the need to exhibit at Baselworld, preferring to spread the word about new launches via social media. This autumn, for example, it revealed its new, limited-edition Fireman Night Train II on Facebook. Those who preordered could have the dial and “lume” in their choice of colours.

Watch of the collection

The Engineer Master II Diver TMT is one of our favourite underwater watches of 2018, thanks to its urgent orange dial markings and rubber strap. The “TMT” refers to the thermometer sub-dial that, surely, is more useful for showing the temperature of the wearer than the atmosphere? **£3,010. ballwatch.com**



Baume

No, we haven't forgotten to finish the name. Baume is Richemont's all-new watch brand that, we are assured, has absolutely nothing to do with Baume & Mercier. Its mission is to attract millennials with a range of affordable watches made from ecofriendly materials that can be customised to taste and ordered via the net.

Watch of the collection

The 41mm Small Second is both sleek and quirky, thanks to its top-mounted winding crown and stirrup lugs. Vegans will appreciate its animal-friendly cork strap. **£430. baumewatches.com**



Baume & Mercier

True innovation is becoming rare in the watch business, but Richemont's entry-tier dial name demonstrated it at this year's SIHH in Geneva with the launch of the rather brilliant Clifton Baumatic that uses an all-new movement that costs a more-than-fair £2,290.

Watch of the collection

There's something charming about the Clifton Club Burt Munro Tribute chronograph, which commemorates a speed record set at Bonneville Salt Flats in 1967 when Burt Munro achieved 183.58mph on a bike from the Indian Motorcycle Company, with which Baume & Mercier has established a long-term partnership. **£3,250. baume-et-mercier.com**



Boss

A long-standing sponsor of GQ's Men Of The Year Awards, Hugo Boss also enjoys an on-going partnership with the "hole-in-one club", H1. Anyone who has played the magic shot and registers online with H1 gets a free golf-inspired Boss watch.

Watch of the collection

The racy Grand Prix chronograph offers triple sub-dials, a tachymeter scale for speed and distance calculations and a funky strap in perforated white leather. **£299. bosswatches.co.uk**



Bell & Ross

Not to be outdone by Hublot and Richard Mille, Bell & Ross has produced a range of watches with transparent cases made entirely from sapphire crystal, including two BR-X1 Skeleton Tourbillon Sapphire watches.

Watch of the collection

Bell & Ross cofounder Bruno Belamich has returned to the brand's aviation roots by creating a high-performance concept plane for the Reno Air Races. In turn, the BR-Bird inspired new watches in the form of the BRV1-92 Racing Bird three-hander and the BRV1-94 chronograph. The former is our watch of the collection thanks to its crisp white-and-blue dial and blue leather, orange-lined strap. **£1,900. bellross.com**



Breguet

Breguet chose 2018 as the year to expand its Marine collection, which harks back to when Abraham-Louis Breguet was the official chronometer supplier to the French navy. Three new models surfaced, each available in rose gold, white gold or – a first for a Marine – titanium. The most entertaining is the "musical alarm" version that chimes like a ship's bell. Ding-dong.

Watch of the collection

Breguet is almost invariably associated with the tourbillon (although it was actually Englishman John Arnold who invented the mechanism) and the new extra-thin model with enamel dial is difficult to pass up. Just 100 examples will be made each year. **From £110,600. breguet.com**



Blancpain

This year, Blancpain extended its pledge to help protect the seas by launching the third of its limited-edition "Ocean Commitment" watches. For each of the 250 Fifty Fathoms "specials" sold, the brand will donate £900 to marine conservation projects. The watch costs £12,490.

Watch of the collection

Another take on the Fifty Fathoms, the Bathyscaphe Day Date 70s recalls the rectangular indices, Arabic numerals and graduated grey dial that first appeared on a similar model more than 40 years ago. The 43mm watch is available with a choice of antiqued leather, sail canvas or "Nato-style" straps or a steel bracelet. Just 500 will be available. **From £9,290. blancpain.com**



Breitling

It's been all go at Breitling since former IWC boss Georges Kern took over in 2017. Out with the old sexist marketing, in with new celebrity ambassadors, ranging from Brad Pitt to David de Rothschild, on with a drive for sales in Asia, up with the range of model families (air, land and sea) and down with the variations therein.

Watch of the collection

The Navitimer 8 Super 8 B20 is based on a wartime watch that bomber pilots strapped to their thighs. The "pie pan" unidirectional bezel overhangs the main case by 2mm for an overall diameter of 50mm and the numerals are filled with lume for those tricky night ops. Prices have yet to be set. **breitling.com**



Bremont

If you've seen the Marvel comics-based movie *Venom*, you might have noticed Bremont has erred to the dark side as the watch chosen by Tom Hardy's antihero Eddie Brock. The moody, black DLC case of Bremont's U-2/51-Jet model was judged in keeping with the character.

Watch of the collection

The 50th anniversary of Concorde's first flight has not gone unnoticed by plane-mad Bremont founders Nick and Giles English – which is why their latest limited edition incorporates material from one of the original Concorde aircraft. Just 300 steel examples will be made, along with 100 each in rose and white gold. Prices are yet to be confirmed. **bremont.com**



Bulgari

Finally, the perception of Bulgari among serious horophiles is shifting from “jewellery brand that makes watches” to “luxury brand that makes jewellery and watches equally well”. It has now claimed four thinnest watch records in five years.

Watch of the collection

The 3.95mm Octo Finissimo Tourbillon automatic is not just the thinnest automatic tourbillon you can lay your hands on, but the thinnest automatic watch, period. One of the coolest things about Bulgari's effort, however, is the sandblasted titanium case that sprang from the pen of genius designer Fabrizio Buonamassa Stigliani. Just 50 will be made. **£120,000. bulgari.com**



Bulova

Having revisited its space connections recently, with re-creations of astronaut Dave Scott's Apollo 15 moonwalk watch, Bulova has set its course in the opposite direction with a range of models inspired by the oceans, including a large line-up of Marine Star chronographs.

Watch of the collection

The Devil Diver is a 21st-century reboot of a 1972 model so called because it was waterproof to 666 feet. Two versions are available, a 666-piece 40mm limited edition with fizzing orange dial and black-and-white bezel and a regular 44mm model with black dial and red-and-black bezel. Unusually for Bulova, both have Sellita-based mechanical movements. **From £499. bulova.com**



Cartier

The dip in sales experienced by watch brands across the board during 2016 and 2017 encouraged brands to enlarge their offerings at the more affordable end – which is why you can now get a great-looking mechanical men's Cartier for less than £3,000 (the £2,970 Ronde Solo De Cartier).

Watch of the collection

The Santos has been a lynchpin since Louis Cartier created the first proper wristwatch in 1904 for his aviator pal Alberto Santos-Dumont. This year, it gets a makeover in large and medium versions with steel, gold or steel-and-gold cases. Multiple quick-change strap variations are also offered. **£8,900. cartier.com**



Carl F Bucherer

We said it last year and we'll say it again: Carl F Bucherer's Manero Flyback watches, with their nifty peripheral rotors that allow a clear view of the self-winding movement, are among the best-looking, best-value chronographs on the market.

Watch of the collection

The COSC-certified Manero Tourbillon Double Peripheral's “regulating organ” appears to float in thin air, but is actually supported around the edges by a trio of ceramic ball bearings. The calibre CFB T3000 movement it's mounted in also gets a silicon pallet and escape wheels and, of course, the aforementioned peripheral rotor.

£52,800. carl-f-bucherer.com



Casio

Fans of Casio's famed G-Shock won't need reminding that 2018 marks 35 years since Kikuo Ibe's unbreakable design hit the streets.

Anniversary models include those in the "Glacier Gold" line-up – transparent watches with reflective gold "faces". Fact: more than 100m G-Shocks have now been sold.

Watch of the collection

Limited to 350, the G-Shock MRG-G2000HA gets its distinctive look from a metal-hammering technique usually seen on the hilts of Japanese swords. The *arashi tsuchime* ("textured hammer tone") finish was developed with a master of the art, Bihou Asano, and makes for a quartz watch that costs four figures. **£6,500. casio.co.uk**



Chaumet

Chaumet says the cushion-shaped case of its evergreen Dandy model was inspired by the cut of the Regent Diamond used as the pommel of the sword created for Napoleon by Chaumet founder Marie-Etienne Nitot. Fortunately, the diamond's legendary curse doesn't seem to have manifested itself upon Dandy owners.

Watch of the collection

The Dandy has now been around for 15 years, an occasion that Chaumet is celebrating with the launch of a trio of new models. These comprise two in polished pink gold with a brushed bezel and a cream or black dial and one in steel with a blue-sunray dial.

From £4,580. chaumet.com



Certina

Swatch Group's Certina brand has found its groove of late and is creating an ever-stronger line-up of affordable watches. We're impressed, for example, by the new DS Action Big Date automatic that combines 200-metre water-resistance with a range of high-quality, classic-looking dial designs at sub-£800 prices.

Watch of the collection

We're even more impressed with the vintage-style DS PH200M, based on a 40mm model from 1967. Although slightly larger, at 42.8mm, the reincarnation features the same lacquered black dial and rotating bezel as the original, from which it also borrows a back engraved with the image of a turtle. **£565. certina.com**



Chopard

Chopard co-president Karl-Friedrich Scheufele is an oenophile who, six years ago, acquired the historic Château Monestier La Tour vineyard in the Dordogne – from which came the inspiration to make a wine barrel-shaped watch called the LUC Heritage Grand Cru. Launched in "plain" form last year, it has now been followed by a new version set with 3.05 carats of diamonds.

Watch of the collection

Chopard is the main sponsor of the Mille Miglia rally and has produced a range of Racing Colours driver watches with dials in hues representing Italy (red), Germany (silver), Britain (green), France (blue) and Belgium (yellow) – 300 of each will be produced. **£4,730. chopard.com**



Chanel

Chanel reached for the heights of *haute horlogerie* at this year's Baselworld by pulling the wraps off a unique white-gold pocket watch set with 57 baguette-cut diamonds and powered by its own Calibre 2.2 skeletonised, hand-wound movement developed with help from Romain Gauthier. It cost £615,000.

Watch of the collection

Actually a desk clock, Chanel has got together with L'Epée 1839 – which has worked on futuristic timepieces with MB&F – to create the Monsieur De Chanel Chronosphere. It's contained in a glass dome supported by blackened bronze lions that reference Coco Chanel's birth sign.

Around £200,000. chanel.com



Christopher Ward

Christopher Ward has added to its popular range of motorsport-themed watches with a couple of limited editions – the 150-piece C7 Hornet and the 200-piece C7 Rosso Corsa, both of which carry COSC chronometer rating yet cost just £895 and £995 respectively. Value.

Watch of the collection

The concept of a "dressy" dive watch with a vintage aesthetic is new to us, but the hand-wound C65 Trident Diver, a 41mm number in marine-grade steel with "glass box" sapphire crystal, plus ten batons and hands filed with "old radium" Super-LumiNova, works on all counts. Choose from blue or black dials and "camel" or black straps. **£695. christopherward.co.uk**



Citizen

It's tempting to think of Citizen as a relatively young watch brand that has its roots in quartz technology, but it's actually relatively historic, having grown out of Tokyo's Shokosha Watch Research Institute founded in 1918, making Citizen a century old.

Watch of the collection

The Bullhead chronograph is a revival of a Citizen watch first seen in 1973 and features top-mounted crown and chronograph pushers.

The Eco Drive-powered 100th-anniversary model will be available in an edition of 2,500 worldwide. Orange and white dial "non-anniversary" editions of 1,973 pieces have also been introduced. **From £695. citizen.com**



Diesel

Diesel says it makes watches that are "industrial and robust". And that's how they look.

Watch of the collection

If sir prefers something larger, the 51mm Mega Chief chronograph might fit the bill (and possibly the entire forearm). Featuring a stainless-steel and epoxy case attached to a polyurethane strap, it's promoted by top electro house musician, DJ and producer Steve Aoki. **£209. diesel.com**



Corum

As well as expanding its Bubble line, first seen in 2000, Corum this year reinstates the Coin watches it pioneered in 1964, when it split genuine American coinage down the middle and sandwiched watch movements in between. Presidents George Bush Sr, Ronald Reagan, Jimmy Carter and Richard Nixon all wore one.

Watch of the collection

Those of a nautical bent have every reason to investigate the relaunched Admiral AC-One 45 Tides sailing watch powered by a mechanical movement that displays the height of tides, the strength of sea currents and the lunar cycle (and the time). Choose from dazzling blue or red dials and matching rubber straps. **£8,400. corum.ch**



Dior

The quirky Dior Chiffre Rouge dreamed up by erstwhile design chief Hedi Slimane almost 15 years ago is now starting to look as though it came from a completely different era of watchmaking – probably because it did. But that's no bad thing, is it?

Watch of the collection

Not much changes on the men's watch front at Dior, but the Chiffre Rouge CO5 GMT model remains a favourite and could even be on the way to becoming a "classic". **£5,800. dior.com**



De Grisogono

De Grisogono founder Fawaz Gruosi first conceived the funky, rectangular New Retro watch design a decade ago, but only got around to launching it in 2015 – since when it has proved to be a hit.

Watch of the collection

This Power Reserve version of the New Retro can be had in pink or white gold and features an entirely open dial, revealing a skeleton movement with a power reserve indicator positioned at 12 o'clock.

£49,600. degrisogono.com



Ebel

There's little danger of getting lost in the Ebel catalogue. Although once a mighty dial name with a raft of imaginative designs to offer, its current line-up is as slim as its celebrated Wave numbers.

Watch of the collection

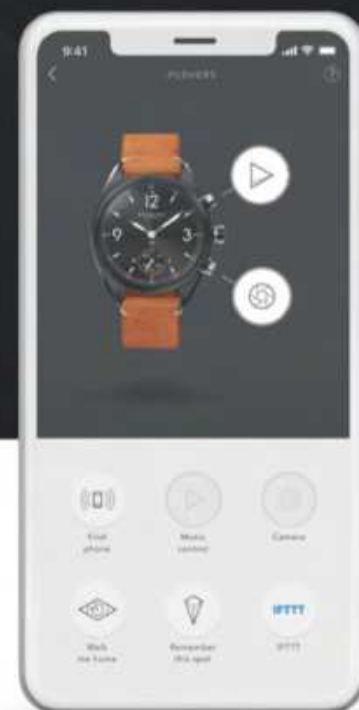
The Sport Classic, Wave and Discovery models are difficult to tell apart, but the latter's top-mounted bezel screws make it slightly more interesting than the others. **£2,495. ebel.com**

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Emporio Armani

The Italian fashion house is ramping up its range of connected smartwatches, which now extends to more than 20 different models and includes touchscreen digital and hybrid analogue models.

Watch of the collection

An automatic dress watch with a stainless-steel case and deep-blue “waffle” dial will appeal to the fashion-conscious who prefer to tell the time in the traditional manner.

£595. armani.com



Farer

Founded four years ago, Farer models are designed in the UK and manufactured in Switzerland by Roventa-Henex, a leading producer of watches for blue-chip brands. Quartz and automatic movements are available, but the direct selling approach means prices top out at £1,500.

Watch of the collection

Farer is inspired by travel, which is why models are named after explorers, and the “Oxley” GMT is the one for us. It offers an impressive range of strap choices and the option to select a personal edition number. **£1,158. farer.com**



Favre Leuba

The historic watch brand, now owned by a branch of the giant Tata engineering group, has pledged its support to veteran polar explorer Pen Hadow, who will wear Favre Leubas while carrying out a 15-year expedition to make the case for a North Pole marine reserve.

Watch of the collection

Adventure watches don’t come much chunkier than the Bivouac 9000, which boasts a 48mm case made from lightweight titanium. Its USP is a hand-wound movement incorporating an altimeter capable of measuring climbs up to 9,000 metres. **£6,900. favre-leuba.com**



Fossil

Fossil Group began developing smartwatch platforms with Google three years ago and now it leads the way at the affordable end of the sector, through huge sales of Fossil-branded models and those made by the multitude of other dial names under its umbrella.

Watch of the collection

Fossil launched relatively little at Baselworld 2018, choosing instead to release most of its latest “generation four” smartwatches later in the year. Creating a quality feel has been high on the agenda, as demonstrated by models such as the Q-Venture HR Smoke in stainless steel, which offers all the expected smartwatch functions in a sleek package. **£269. fossil.com**



FP Journe

In November last year, genius independent watchmaker François-Paul Journe donated a unique single-pusher chronograph with “rattrapante” movement and tantalum case to the biennial Only Watch charity auction. It realised £900,000. Need more be said?

Watch of the collection

Journe pledged never to make an identical watch for general sale, but he has since developed the complex single-pusher, rattrapante chronograph mechanism into a commercial proposition, with three new models available in platinum, rose-gold or titanium cases. Whichever you choose will forever mark you out as a true horophile.

From £45,000. fpjourne.com



Frederique Constant

In 2015, Frederique Constant chose to tackle the smartwatch conundrum with an analogue quartz watch that displayed “connected” functions on a sub-dial at the six o’clock position. It called it a Horological Smartwatch.

Watch of the collection

Now Citizen-owned, the brand has advanced the concept of blending classical watch design with wireless connectivity with its Hybrid Manufacture 3.0, which integrates an electronic module into a traditional mechanical movement. The 3.0 in the title refers to the third function of the device, the ability of the electronic module to monitor the accuracy of the mechanical movement. **£2,995. frederiqueconstant.com**

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GC

GC makes watches for those who are ready to upgrade from the entry-level models offered by its more affordable Guess stablemate.

Watch of the collection

From a few feet away, the GC-3 Leather could almost be a new take on a considerably more expensive watch from a considerably more established maker. You probably know which one we're talking about... **£575. gcwatches.com**



Georg Jensen

This year marks the centenary of the birth of Danish artist and designer Henning Koppel. Who is he? He was the long-standing designer at Georg Jensen who, between 1945 and the late Seventies, created everything from cutlery to coffee pots and jewellery to watches.

Watch of the collection

The original Koppel watch was launched in 1978 and could lay claim to establishing the long-standing trend for minimalist Scandinavian watches. Georg Jensen has since applied the Koppel name to numerous watches, including the excellent GMT Power Reserve with a 41mm gold case and Swiss-made movement. **£8,400. georgjensen.com**



Girard-Perregaux

After a few years in the doldrums, Girard-Perregaux hit the ground running in 2018 with several new models based on some of its best-known designs. It gave an impressive demonstration of horological mastery in the form of its Minute Repeater Tri-Axial Tourbillon.

Watch of the collection

The Neo-Tourbillon With Three Bridges Skeleton represents an ultra-modern take on the tourbillon watch with three visible, straight, dial-side bridges that Girard-Perregaux patented in 1884. The new watch, however, features blackened and curved bridges and an extensively skeletonised movement. **£107,000. girard-perregaux.com**



Glashütte Original

This year has heralded a blossoming of green dials. One of the best to "go green" was Glashütte, which produced a fabulous take on the theme with two envy-inspiring models in an emerald hue: the 42mm Sixties Panorama Date (£6,200) and the 39mm Sixties (£5,000).

Watch of the collection

If there's a chance you'll be popping to the Chatham Islands in the Pacific, secure a Senator Cosmopolite watch. This 44mm steel-cased beauty displays the time in two zones, with black, blue or red indications showing hour offsets, half-hour offsets or, as in the case of the Chatham Islands, 45-minute ones. **£16,100. glashuette-original.com**



Graff

Being among the most successful diamond dealers in the world enabled Laurence Graff and his son François to accumulate a collection of cars that any petrolhead would give their eyeteeth to own. Now, their auto-enthusiasm has manifested itself in a trio of timepieces.

Watch of the collection

Or should we say a (small) collection of watches. Three to be exact, each with a dial depicting cars being driven on a racetrack, in a cityscape and on the open road, respectively. Two of the versions incorporate an exposed, double-axis tourbillon into the image as a stylised steering wheel with gloved hands. **Around £1m. graffdiamonds.com**



Greubel Forsey

Greubel Forsey watches were once described by a highly successful retailer as being simply "the most original, best-engineered and best-made watches in the world - period". We're inclined to agree.

Watch of the collection

If you love micro mechanics that demonstrate both beauty and practicality, the Double Balancier will leave you enthralled. Despite a case diameter of just 36.4mm, it contains one of the most aesthetically pleasing, complex and accurate watch movements ever created. The latest version has a red-gold case and black anthracite dial. **Around £300,000. greubelforsey.com**

Gucci

The legendary Italian fashion house elicited gasps of delight from jaded horophiles at Baselworld this year thanks to its light-hearted use of holograms, animal imagery, quirky straps and plenty of bright colours.

Watch of the collection

We can't help but have a bit of a soft spot for the playful new Le Marché Des Merveilles 38mm model, featuring a green leather strap illustrated with a painted kingsnake – the head of which appears on the textured leather dial.

£760. gucci.com





Hamilton

Hamilton is celebrating a century of involvement in aviation as a result of becoming the official timekeeper of the first US airmail flights in 1918. More recently (2017), it took on the same job with the Red Bull Air Race.

Watch of the collection

Hamilton's history as a supplier of military watches is famously rich, and its new Khaki Field 38mm is a faithful re-creation of the so-called "hack watch" that was made in the millions for the US army (and others). Choose from a matt-black dial with white luminescent markings for the authentic look or brown matt and "sand" for a more desert-like feel. **£375. hamiltonwatch.com**



Harry Winston

One of the most intriguing reveals at Baselworld was the Precious Signature by Harry Winston, a white-gold, opal, diamond-set desk clock accessed by a secret code. Slot in the matching pen, press a button and the device sets to work on creating a facsimile of your signature. It takes three months to personalise the mechanism and you'll need to sign a cheque for £1m to own one.

Watch of the collection

The Histoire De Tourbillon 9 is the latest in HW's series of complex tourbillon reinventions. This one contains 117 parts in the tri-axial tourbillon and 408 components in the movement. **harrywinston.com**



Hermès

Among many brands to defect from Baselworld in 2018 in favour of Geneva's SIHH (or simply to abandon Basel altogether) was the mighty Hermès. And it slotted in so perfectly among the other ultra-luxury maisons that many wondered why it hadn't moved there years ago.

Watch of the collection

After eight years as a top-seller, the Carré H was due for a refresh – and got one at the hands of its original creator, French architect and designer Marc Berthier. The case has been upsized to 38mm and treated to a bead-blasted finish, while a choice of dark-grey or black guilloché dials get Super-LumiNova details. **£5,625. hermes.com**



H Moser

Edouard Meylan, the CEO of independent brand H Moser, likes to be controversial in his defence of "Swissness" in watchmaking, but a "Swiss Icons" pastiche watch he made using signature features from the country's leading brands in a bid to "pay tribute" to them caused such consternation prior to this year's SIHH show he was ordered not to display it. Meeow!

Watch of the collection

There's nothing controversial about the minimalist Venturer Concept Blue Lagoon, which features a dreamy, turquoise dial with a fumé finish. Just 20 will be made in red gold and 20 in white gold, with straps of brown leather or soft kudu. **£18,000. h-moser.com**



Hublot

This Swiss brand played a blinder by sponsoring this year's World Cup. Independent analysis showed massive spikes in visits to the Hublot website when play paused, while its £4,000 Big Bang Referee smartwatch proved a hit with fans keen to keep track of goals, player changes and yellow or red cards.

Watch of the collection

For something that really makes a statement – even by Hublot standards – look no further than the Big Bang Unico Red Magic, the first watch made from vibrantly coloured ceramic. Just 500 are available. **£21,700. hublot.com**



IWC

The Schaffhausen brand celebrated its sesquicentennial (look it up) in 2018 with a slew of special editions – 27, in fact. Five of them were based on the ever-popular Portugieser model, which was first introduced in 1939.

Watch of the collection

The Tribute To Pallweber editions are based on a jumping-hour pocket watch produced in 1884. Instead of a conventional time display, they use a system of rotating, numbered discs that show the hours and minutes through large windows, while seconds are taken care of by an indicator at the six o'clock position. They are available in editions of 25 in platinum, 250 in red gold and 500 in steel. **From £20,500. iwc.com**

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Jacob & Co

Lord knows how many watch brands have been and gone during the past 16 years, but the bling-tastic irrelevance that is Jacob & Co has managed to ride out every storm thanks to the enduring patronage of some outrageously rich sports personalities and rap stars.

Watch of the collection

That's The Billionaire, a white-gold number clad in 260 carats of emerald-cut diamonds, a one-off rumoured to have been sold for £13.5m to the jewel-mad ex-boxer Floyd Mayweather. If you don't mind buying pre-owned, he might do you a deal. jacobandco.com



Jaeger-LeCoultre

Having spent more than 12 months without a full-time CEO, Jaeger-LeCoultre now has a new hand on the tiller in the form of Catherine Renier, formerly the boss of the Asia Pacific division of Van Cleef & Arpels.

Watch of the collection

Jaeger-LeCoultre's 1965 Polaris Memovox had an alarm designed to warn the wearer when it was time to surface. JLC has captured that Sixties aesthetic in five new variations – a three-hand automatic, a world time chronograph, a date version and a modern-day Memovox with a mechanical alarm. But our favourite is the automatic chronograph. **From £8,600.** jaeger-lecoultre.com



Jorg Gray

As if its existing range of watch models wasn't sufficiently vast enough to leave even the most decisive bargain hunter a quivering wreck, Jorg Gray has now added a further four new collections to the list, each of which is available in a range of styles.

Watch of the collection

If in doubt, go camo. Despite being called Covert, JG's JG8800-21/22/23/21B camouflaged-dial watches measure an eye-catching 48mm in diameter. They come in a variety of tones to prevent discovery in jungles, deserts and anywhere in between. **£300.** jorggray.co.uk



Junghans

In the Fifties, Junghans was taken over by munitions firm Diehl, becoming the world's third most important chronometer producer behind Rolex and Omega. Its Mega 1 of 1990 was the first radio-controlled wristwatch.

Watch of the collection

Here comes a new version in the form of the latest Meister Mega, which houses a 146-part movement capable of picking up a time signal on three continents to an accuracy of just 0.006 seconds in one million years (how does anyone know?). If the watch is outside the reception range, it continues to run automatically with the accuracy of a precise quartz movement. **£880.** junghans.de



Larsson & Jennings

The key to the success of this Anglo-Swedish enterprise is clear: it sells watches that look as though they should cost considerably more than they do, and they're well designed and properly put together.

Watch of the collection

Less minimal than many L&J offerings, the 38mm Rally 3Link chronograph has a white dial that's crisp and clear. Steel or bicolour versions are available. **£445.** larssonandjennings.com



Linde Werdelin

Jorn Werdelin and Morten Linde, the founders of this Danish sports watch brand, were pioneers of luxury watch retailing, having chosen to sell their products directly via the brand's website more than a decade ago. It proved to have been a wise move that has enabled LW to adapt to market changes.

Watch of the collection

The just-released 3 Timer offers a vibrant blue guilloché dial in a 44mm steel case fitted with a matching strap of soft blue rubber. Like all LW watches, it is a limited edition and just 33 will be made. **£5,520.** lindewerdelin.com



Links Of London

Anyone who remembers Cartier's old Roadster watches of around 15 years ago might do a double take at the latest limited edition from Links Of London: a chronograph in a cushion-shaped sterling-silver case that makes it look sort of Roadster-lite.

Watch of the collection

The Greenwich Noon chronograph mixes that unbeatable combination of white dial, black detailing and red highlights to fine, sporting effect. You can't really go wrong with that little trio, can you? Choose from a plain steel or faux-gold case. **From £395. linksoflondon.com**



Louis Vuitton

The distinctive Tambour watch case is the perfect receptacle for Louis Vuitton's Horizon connected smartwatch. The open design makes for a spacious and legible screen and, in addition to numerous customisable watch dials already available, LV has now introduced its City Game version – an interactive travel challenge designed, presumably, to help while away those lost hours in airport lounges.

Watch of the collection

The new – but pleasingly old school – 46mm Tambour automatic chronograph in steel, black PVD and rose gold will still be ticking when the electricity stops trickling. **£8,700. louisvuitton.com**



Longines

New this year is a chronograph version of the Conquest VHP, an ultra-accurate quartz watch that offers precision to plus/minus five seconds per year and automatically resets after a severe impact or exposure to magnetic fields. It's clever, but we were more taken with the new models in the Heritage range, which includes a lovely black version of the Legend Diver.

Watch of the collection

If your grandfather gave you his Second World War watch, it might look like the new 38.5mm Longines Heritage Military. It's a faithful re-creation of a Forties model down to its beautifully mottled beige dial and blued hands. Lovely. **£2,000. longines.com**



Luminox

The ultra-tough Luminox image is being upheld by a specially chosen group of Hong Kong Spartan competitors this month. They will wear its watches during the race – a sob-inducing, obstacle-littered challenge in which failure is punished with burpees. And more burpees.

Watch of the collection

We prefer the gentler image of the Leatherback Sea Turtle Giant O320 Series, pitched at a more affordable price for younger buyers. They still feature a light and strong Carbonox case and 10atm water-resistance – although the usual 12 tritium gas tubes that illuminate Luminox numerals have been reduced to six. **£225. luminox.com**



Louis Erard

Swiss watchmaker Louis Erard founded his brand in La Chaux-de-Fonds in 1929. Like many Swiss dial names, it struggled during the quartz crisis but pulled through and relocated to the Jura mountains in 1992. Since being bought by a private investment group 15 years ago, it has developed some well-made, attractive watches.

Watch of the collection

The 1931 chronographs are rather covetable, especially the vintage-looking white-dial version with tachymeter scale that's complemented by telemetric marking around the inner bezel. **£2,145. montres-louiserard.ch**



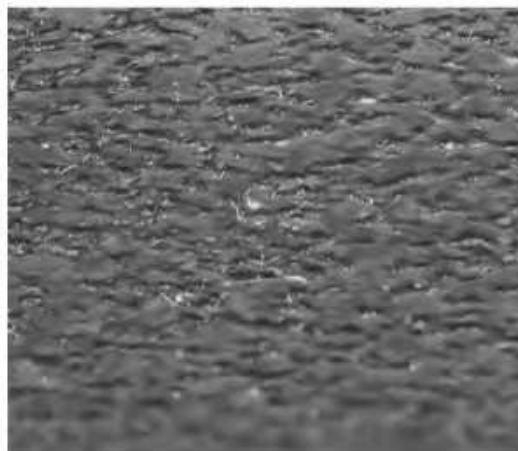
Mappin & Webb

Although historic English jeweller and silversmith Mappin & Webb is a well-known retailer of blue-chip watch brands, it's worth noting that it has an impressive horological history of its own as one of the leading watch suppliers to the British military during the First World War.

Watch of the collection

The cushion-cased Clarendon measures 39mm in diameter and cuts the mustard both as a daily wearer and a dress watch, thanks to its unfussy dial, which comes in black or blue. It has a Swiss-made mechanical movement too. **£850. mappinandwebb.com**

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Maurice Lacroix

Ever the disruptor, Maurice Lacroix recently staged a social-media campaign called Chase Your Watch, an interactive treasure hunt combining real and virtual clues that led to boxes located in four cities on three continents. The prize? A trip to the Baselworld watch show, where four finalists were locked in an escape room for 20 minutes. The winner got a limited-edition Chase Your Watch Aikon chronograph.

Watch of the collection

You can part-re-create this moment yourself with a limited-edition Aikon – assuming there are any left. **£2,990. mauricelacroix.com**



Mondaine

Mondaine entered the smartwatch game three years ago with the Helvetica 1 based on the Bold model's font design. Its new smartwatch, meanwhile, uses the Regular design and is a lot better for it, not least because of its slimmer, smaller 40mm case. The gadgetry within is the work of Silicon Valley tech firm MMT, which also partners with Frederique Constant and Alpina on their smart wearables.

Watch of the collection

Mondaine's eco-friendly Essence range are made using castor oil, natural rubber and recycled plastic bottles. We like the 41mm version. **£149. mondaine.com**



MB&F

According to MB&F founder Maximilian Büsser, "We do what we want to do and make what we want to make." Sounds like a good philosophy for life. MB&F has also entered the increasingly important secondary market with a new pre-owned section page on its website.

Watch of the collection

MB&F's Legacy Machines are the type of watches the old masters might have been making, were they still around. You can imagine Abraham-Louis Breguet being impressed by the perpetual calendar version, now available in a 50-piece titanium edition. **£150,000. mbandf.com**



Montblanc

The fastest-improving brand is Montblanc, which, under the guidance of former Tudor creative director Davide Cerrato, has a great new vintage vibe. For this summer's Goodwood Festival Of Speed it produced a couple of gorgeous cappuccino-dial limited editions in chronograph and automatic guises to mark its role as official timekeeper of the event.

Watch of the collection

Dedicated to "the spirit of mountain exploration", the 1858 Geosphere has an ingenious world time mechanism, a compass bezel and leather strap. It comes in a bronze limited edition of 1,850 pieces or standard steel. **From £4,500. montblanc.com**



Michael Kors

If you've ever marvelled at quite how successful the Michael Kors watch business has become, apparently it's all down to volume and demographics. Judging by the number of wrists adorned with his timepieces it's something he's got right – and how.

Watch of the collection

The Slim Runway Gold Tone features a lion's head motif inspired by Michael's star sign. **£229. michaelkors.com**



Movado

One of the surprise events in the affordable watch sector during the past 12 months was the purchase of Olivia Burton by Movado – for £60m. The brand was founded in 2011 by former fashion students Lesa Bennett and Jemma Fennings with £15,000 in savings and had achieved revenues of £15m by 2017. Movado has now taken Olivia Burton global and boosted overseas sales by 100 per cent.

Watch of the collection

The Movado Connect 46.5mm steel smartwatch uses Google's Wear OS system to provide more than 100 customisable dial variations and all the tech we're supposed to have these days. **£495. movado.com**



Nixon

The SoCal sports watchmaker takes a tilt at the long-standing Swatch Art models through a new collaboration with modernist surf artist Andy Davis. Davis has created a series of funky, limited-edition dials for the Time Teller P.

Watch of the collection

The Base Tide Pro is a surf-specific sports watch available in a choice of brightly coloured 42mm cases that are described as being “as tough as nails”. The best bit, however, is that the watch comes pre-programmed with 500 tides and sunrise/sunset locations around the world. **£100. nixon.com**



Omega

Omega's new takes on its trusty Speedmaster include the black ceramic Dark Side Of The Moon, a tribute to Apollo 8. There's also a reincarnation of the 1959 Speedmaster CK2998 in an edition of 2,998, each with a white dial and black counters, a pulsometer bezel and a classic 39.7mm case with a manually wound movement.

Watch of the collection

Omega's Wrist-Chronographs were made using 105-year-old movements. The 47.5mm white-gold case has a flip-open “hunter back” behind which the movement can be seen through a sapphire crystal cover. The dial is coated in white enamel and fitted with blued-steel hands. **£105,000. omegawatches.com**



Nomos Glashütte

Minimalist German brand Nomos recently announced a partnership with Médecins Sans Frontiers, which has resulted in a series of limited-edition Tangente and Tetra models carrying “Doctors Without Borders” inscriptions. Each one sold raises £100 to help people in the areas where the Nobel Peace Prize-winning organisation operates.

Watch of the collection

The 41mm Autobahn is a new addition to Nomos' Neomatik line. The crescent-shaped relief on the dial is treated with Super-LumiNova to make it glow in the dark. White-on-grey, white-on-blue and blue-on-grey combinations are all available. **£3,800. nomos-glashuette.com**



Optik Instruments

This newcomer was recently launched by Oliver Goffe and Gordon Fraser. They founded the Henley-on-Thames-based Marloe Watch Company three years ago to offer affordable, hand-wound models fitted with Chinese-made movements.

Watch of the collection

There is only one: the Horizon. Instead of a conventional dial-and-hand setup, it shows the time on a rotating disc marked with waypoints indicating whether it's quarter past, half past or quarter to the hour. The disc turns 360 degrees once in 24 hours and is divided into light and dark sections to represent day and night. **£349. optikinstrument.com**

Oris

No fan of Seventies motorsport could have failed to appreciate the Chronoris driver's cushion-cased chronograph of 1970. Now Oris has captured the era in a 39mm two-crown design with rotating inner bezel. James Hunt would have loved it (although he was a bit of a Rolex man).

Watch of the collection

It seems we're all mad for mil-look watches, so it's no surprise the Big Crown HB-RAG limited edition flew off the shelves. All 1,931 examples of the £1,500 40mm calendar watch sold out rapidly, with some of the revenue raised going towards the preservation of a Thirties Dewoitine plane used by the Swiss air force. If it's any consolation, however, the Big Crown with mint dial is just as covetable, cheaper and can be had in a choice of bronze or steel cases.

From £1,150. oris.ch



Panerai

Panerai's enthusiasm for sailing extends to awarding the annual Panerai Challenger Trophy to an "outstanding young person" who has overcome physical, economic or social challenges in order to achieve a milestone in sailing or windsurfing. This year's trophy went to 18-year-old Nicola Stockdale, a volunteer sailing instructor from Manchester.

Watch of the collection

The new Luminor Due aims to make Panerai's crown guard watch more accessible and wearable with a range of cases in 38mm, 42mm and 45mm. The 42mm, 3 Days Automatic in steel with black dial and soft brown strap would be our choice. **£5,500. panerai.com**



Parmigiani Fleurier

The Type 390 is designed to complement Bugatti's Chiron hypercar. The watch features an engine-style cylindrical movement and twin spring barrels, which provide 80 hours of power reserve monitored on a fuel gauge-style indicator. Initially, the watch will be available in two editions: ten in white gold, ten in red gold.

Watch of the collection

The stunning Kalpa Chronor contains the world's first solid-gold, self-winding movement shaped to perfectly fit the rose-gold, 48mm by 40mm case. The quality of finish is staggering, even down to the strap, which has been especially made for the watch by Hermès. **£72,500. parmigiani.com**



Patek Philippe

Two special editions have been produced to mark the half-century of the winningly understated Ellipse dress watch: a rose-gold version with a black dial and an onyx crown (£21,500) and a 100-piece limited-edition set comprising a platinum watch with a “rare handcrafts” dial and a pair of matching cufflinks (£65,000).

Watch of the collection

Difficult, but we’d probably go for the Reference 5968A, the first Aquanaut chronograph. Its smoky black dial and orange detailing give it a sportier look than Patek usually allows. And we love it. **£33,510. patek.com**



Porsche Design

Now that it has regained control of the creation of its watch designs, the Porsche Design studio is firing on all cylinders. In addition to a chronograph that’s limited to 500 examples and available only to 911 Turbo S owners, it has also created a new Monobloc Actuator model and a Chronotimer Flyback Special Edition.

Watch of the collection

The 1919 Chronotimer Flyback Brown & Leather is the one for us, with its polished and sandblasted titanium case, brown dial and natural calfskin strap. **£4,450. porsche-design.com**



Paul Smith

It’s been another busy 12 months for UK designer Sir Paul Smith, what with him designing football boots with New Balance, sunglasses with Cutler And Gross and jazzy cycling caps with bike builder Cinelli. Fortunately, the watch range has clearly been the recipient of some quality “Paul time” (sorry).

Watch of the collection

The silver and brown “Slim” Artist Stripe has got Sir Paul’s name all over it (well, in one place, at least). **£170. paulsmith.com**



Rado

Following the success of some of its vintage reissues of recent years, Rado has moved from almost relentlessly pushing watches made from “high-tech” materials to a broader offering that appeals to both “modernists” and those who appreciate the brand’s back catalogue – which is a rich one that dates to the introduction of the Rado name in 1957.

Watch of the collection

The Tradition 1965 harks back to one of the first water-resistant watches to have a square case, which was created by Rado in, well, 1965. The “XL” version features a 44mm titanium case housing an automatic movement. Just 1,965 examples will be available. **£1,970. rado.com**



Piaget

Piaget amazed visitors to SIHH in Geneva by (gently) pulling the wraps off the thinnest mechanical wristwatch ever created. The Altiplano Ultimate Concept took four years to develop and stands just two millimetres high in its entirety, case and all. The sapphire crystal, normally 1mm deep in a standard watch, was pared-down to a scarcely believable 0.2mm and integrated within the case with special cement.

Watch of the collection

If you think the 42mm Polo S in rose gold on a blue leather strap looks good today, imagine how good it’s going to look after picking up the patina produced by a couple of years of daily wear. **£20,000. piaget.com**



Ralph Lauren

Following a fallow period in the decade-long history of Ralph Lauren’s watch line, the collection has been given a serious fillip with the introduction of a range of models to commemorate the all-American brand’s 50th anniversary.

Watch of the collection

Dubbed “The American Western Watch Collection”, the line-up features round and cushion-shaped cases, regular or skeleton dials and a pair of hand-wound pocket watches. RL’s love of cowboy culture is expressed in the thick leather strap that’s hand-tooled in Texas and “burnished in Italy”. Yeeeee-haaaaa! **£17,250. ralphlauren.com**



Raymond Weil

The family-owned brand equipped its Baselworld show stand with sufficient amplifiers to broadcast to the whole of Switzerland. It turned out that there's been a deal with Marshall resulting in a 1,000-piece limited-edition chronograph.

Watch of the collection

Raymond Weil has got together with hard-living Aussie rockers AC/DC to create a special edition of its "Freelancer" model. It sports the distinctive AC/DC logo at 12 o'clock "to reinforce the rock'n'roll attitude of the timepiece". The watch will be supplied in a miniature version of the road case favoured by touring musicians.

£1,795. raymond-weil.com



Reservoir

Plenty of watches have been inspired by instruments used in cars, planes and boats – but it has taken a startup brand to create a range that really pulls it off. Launched in 2017 by Francois Moreau and staffed by a clutch of former Rolex and TAG Heuer employees, Reservoir offers a five-family collection of well-made retrograde hour watches.

Watch of the collection

Fans of the Mini will find the Longbridge "British Racing" and "Club" models difficult to resist. They take the form of impressively accurate, miniaturised versions of the car's signature speedo. **From £3,500.**

reservoir-watch.com



Richard Mille

Richard Mille's partnership with McLaren Formula One was this year extended to McLaren Automotive's road car range, with the launch of the special-edition RM 11-03 McLaren Flyback Chronograph that pays tribute to the 500 £750,000 road-legal Senna cars being built and the 75 £1m track-only GTR versions.

Watch of the collection

We were impressed by the RM 11-03 Le Mans Classic limited edition, featuring a case made from dazzling white ATZ ceramic combined with Graph TPT, a carbon-based material that's six times lighter than steel and 200 times stronger. Dial detailing in British racing green and yellow is a nice touch. **£170,000. richardmille.com**



Roger Dubuis

As carmaker/watchmaker partnerships go, the five-year link-up between Lamborghini and Roger Dubuis is a match made in heaven for those willing to spend more on a watch than an "entry-level" Lambo.

Watch of the collection

The Excalibur Aventador S Edition is powered by the special RD103SQ hand-wound movement with "jumping" seconds that's been especially designed for the Lamborghini models. The 45mm case is made from the same carbon composite used by the carmaker, while the bridges that hold the mechanism in place are based on engine bay cross struts. Vroooooom...

£179,000. rogerdubuis.com



Rolex

The annual reveal of new Rolex models is always a feast for the eyes – but this year we got a bit more than we bargained for, with the unexpected arrival of a new Cosmograph Daytona "Rainbow" in Everose gold, with its 56 brilliant-cut diamonds embedded into the case – suddenly, £71,000 doesn't seem such a stretch.

Watch of the collection

Unquestionably it's the stainless-steel "Pepsi" GMT-Master II that Rolex has finally released. The famous red-and-blue bezel vanished in 2005 and was absent for almost ten years before returning in a new Cerachrom execution, but only in white gold. These are now proving almost impossible to get hold of at the "RRP". **£6,800. rolex.com**



Rotary

Since joining Corum and Eterna as part of China's giant Citychamp watch and jewellery group in 2014, Rotary might not be quite as "Swiss" as it was in the days before much of its sourcing and assembly was done in the Far East. All the same, its products look good, carry a historic dial name and offer excellent value for money.

Watch of the collection

Analogue GMT watches don't come much more affordable than Rotary's Henley model, which offers a rotating bezel, sapphire crystal glass, 100-metre water-resistance and a chunky, hand-stitched leather strap.

£229. rotarywatches.com

LARSSON & JENNINGS



LJXII



Scuderia Ferrari

Heaven knows how much it costs the Movado Group to retain the right to use the immeasurably valuable Ferrari name on the Scuderia Ferrari watches it produces under licence – but the massive range available suggests it's money well spent.

Watch of the collection

The Aspire is a nicely designed single crown watch that offers subdials for date, running seconds and a second time zone – and a carbon-look dial decorated with the all-important “prancing horse” logo at 12 o'clock. Plain steel or blackened versions are available. **£175. store.ferrari.com**



Seiko

It's 20 years since Grand Seiko introduced its 9S calibre that oscillates at 36,000 vibrations per hour and carries its “VFA” label (very fine adjusted.) To mark the occasion, the mechanism has been honoured with three special-edition models: 20 watches being made in platinum (£53,000), 150 in gold (£27,000) and 1,500 in steel (£6,300).

Watch of the collection

The Prospex Black Series Solar 200m could be a future classic, especially now that Fabien Cousteau, grandson of famed underwater explorer Jacques, is a brand ambassador. **From £349. seikowatches.com**



Shinola

Following an initial flurry of publicity surrounding the launch of the Shinola watch, bicycle, leather goods and notebook brand a few years ago, all has gone rather quiet – but the watch offering still looks healthily extensive.

Watch of the collection

The 43mm Canfield chronograph looks great, with a “coin edge”, pink-gold PVD case and a bronze dial. The vintage-look wire lugs will accept a variety of Shinola's “Horween” straps and an “Argonite” quartz movement helps to keep the price down. **£875. shinola.co.uk**



Skagen

Best known for its Danish-designed minimalist creations, Skagen is gradually expanding its smartwatch offering.

Watch of the collection

The Holst titanium smartwatch on a brown leather strap fulfils the basic smartwatch functions when wirelessly connected to an Android device or iPhone and can be used in conjunction with a dedicated Skagen app. **£169. skagen.com**



Swatch

If you weren't paying attention, you might have thought that Swatch had pulled out of the world's biggest watch fair when it was announced in the summer that the namesake group was exiting Baselworld – potentially for good. However, Swatch, the brand from which the group took its name, has never shown at the fair, preferring to announce its flotilla of new designs around each of its four “seasons”.

Watch of the collection

For those who like their Swatches true-to-form fun, “Colour Crossing” is decidedly funky, with its stripy strap and clean white dial. **£38. swatch.com**



TAG Heuer

It's not easy to make a success of pairing car companies with watch brands, but one that's clicked is the recent marriage of TAG Heuer and Aston Martin. The first TAG/Aston watches include a £1,350 Aston Martin Racing quartz model and a £5,250 Carrera chronograph.

Watch of the collection

The 55th anniversary of the lynchpin Carrera prompts the launch of a tourbillon chronograph version, which comes with a “Viper Head” chronometry certificate from the Besançon Observatory. Featuring a dark-blue ceramic case with matching bezel and blue-tinted movement components, it will be produced in just 155 examples. **£16,600. tagheuer.com**



Thomas Sabo

The German firm continues to turn out new designs to add to its already vast watch range – and some are rather good.

Watch of the collection

The 42mm Match chronograph caught our eye, not least for having a metal “Milanese” bracelet finished in two-tone blue and silver. What’s the betting the luxury makers will follow with their own versions? **£229. thomassabo.com**



Tiffany & Co

We had high hopes that Tiffany’s repositioned watchmaking arm would produce a steady flow of interesting new pieces – but launching into the horological downturn of 2015 was bad timing and, four years later, the line-up has barely changed.

Watch of the collection

Still, that leaves us with the handsome CT60 chronograph in a 42mm rose-gold case with gorgeous blue dial. **£14,000. tiffany.co.uk**



Timex

Timex has partnered with French firm SilMach, a pioneer in micro electrical mechanical systems (MEMS), to create the first MEMS-powered watch movement. The nanotechnology offers the benefits of longer battery life, fewer components and lower production costs. The first are set to go on sale next year.

Watch of the collection

For the time being, then, we’ll stick with the sporty new Command models, steel-cased, plastic-clad sports watches that offer everything from a stopwatch and countdown timer to hydration alerts, a vibration alarm, 100-metre water-resistance and the famous “Indiglo” night light. **£99.99. timex.co.uk**



Tissot

Fans of motorsport watches will be pleased to hear that Tissot has rekindled its historic link with the French Alpine sports car manufacturer that dates back to 1973. Tissot has now signed up as official watch partner of the new Renault Alpine sports coupé, kicking off the deal with two PRS 516 limited editions to complement the car.

Watch of the collection

The Seastar 1000 Powermatic is one of the horological bargains of the year, with a 43mm steel case that’s water-resistant to 1,000 feet, a ceramic, unidirectional bezel, a sapphire crystal, a transparent back and Tissot’s automatic movement with 80 hours of power reserve. **£545. tissotwatches.com**



Tommy Hilfiger

The upbeat, all-American brand has exported its know-how to a watch collection that imbibes the same spirit and delivers it at an exemplary price point.

Watch of the collection

The gold-plated bracelet watch (product code 9650040) with two time zones and small seconds certainly looks as though it should cost more than it does. **£150. uk.tommy.com**

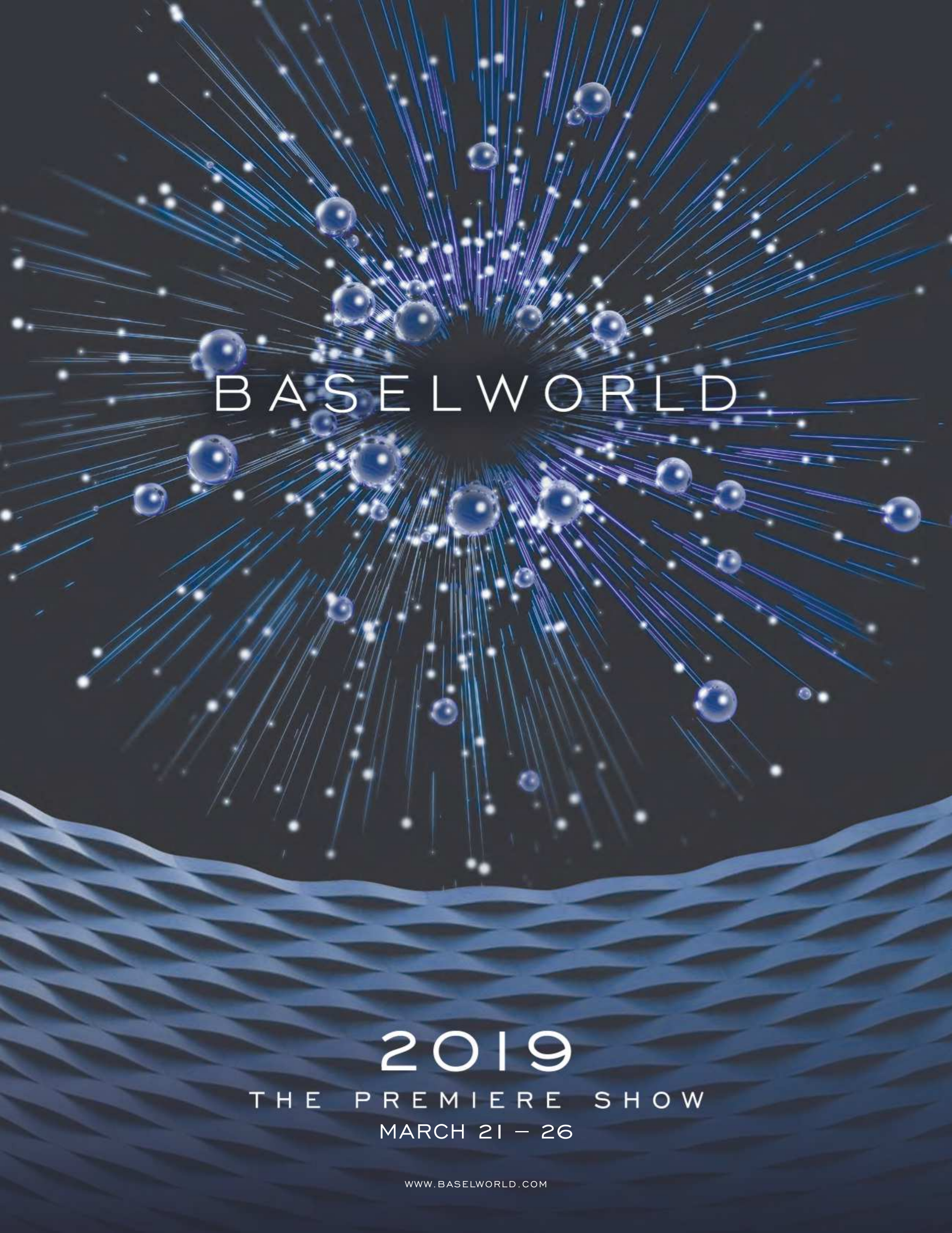


Tudor

“We want to own the GMT sector,” is how one Tudor representative modestly explained the decision to launch the new Heritage Black Bay GMT, which startled Rolex buffs due to its remarkable similarity to the famous “Pepsi bezel” GMT-Master – save, of course, for the price tag.

Watch of the collection:

Those seeking a first good-quality Swiss watch should investigate one of the new 1926 models, which are simple three-handers with self-winding movements. Named after the year in which Rolex founder Hans Wilsdorf registered “Tudor”, the watch can be had in 28mm, 36mm, 39mm and 41mm sizes. **From £1,020. tudorwatch.com**

The background features a vibrant, radial burst of blue and white particles, resembling a starburst or a dynamic explosion, centered in the upper half of the image. The particles vary in size and brightness, creating a sense of depth and movement. The word "BASELWORLD" is prominently displayed in the center of this burst, in a clean, white, sans-serif font. The lower portion of the image is filled with a textured, wavy pattern in shades of blue, suggesting a liquid or crystalline surface.

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TW Steel

The Dutch-owned brand recently followed up its Son Of Time custom bike built by Amsterdam's Numbnut Motorcycles with an even more radical machine from VTR Customs of Schmerikon, Switzerland. A BMW R1200R LC was converted into a streamlined machine enveloped in a hand-made, riveted aluminium fairing said to have been inspired by a Spitfire aircraft.

Watch of the collection

Ace Aternus is the name of TW's new, limited-edition, higher-end range, featuring Swiss mechanical movements and sapphire crystals. The ACE322 looks pretty good for the price. **£699. twsteel.com**



U-Boat

If big cases, left-hand winding crowns, flamboyant styling and Italian *sprezzatura* are your thing, you may well be a typical U-Boat customer.

Watch of the collection

The new Capsule 50 is limited to 288 examples and features U-Boat's patented clamping system based on the portholes used on the pioneering submarines of the Thirties. **£4,650. ubootwatch.com**



Urban Jürgensen

Named after the hugely influential 18th-/19th-century Danish watchmaker, Urban Jürgensen produces top-quality pieces in small numbers for the discerning few.

Watch of the collection

The RG Brown offers both a winning look and more than enough details to satisfy the most ardent loupe-loving horophile. **Around £33,000. urbanjurgensen.com**

Ulysse Nardin

New from Ulysse Nardin is the Classic Voyeur, a minute repeater with an automaton dial depicting a swinging session. The watch was "unveiled" at the Baselworld fair in a discreet boudoir with a "carnal red" carpet, a bed in the shape of a mouth and walls "adorned with the evocative tools of the trade". #NSFW.

Watch of the collection

Launched last year with white or blue dial options, the top-selling, 42mm Marine Torpilleur chronometer range is expanded with a choice of a gold case and black dial or a boutique-only steel version with a gunmetal-grey dial. Both have gold hands.

From £5,900. ulysses-nardin.com



Urwert

Urwert watches are not for everyone, not least due to their decidedly unusual method of displaying the time – instead of boring old hands, they use a system of "satellite" hour markers that revolve around the movement beneath a spaceship-like canopy.

Watch of the collection

That said, the UR-210 could be the ultimate stealth watch – despite having a case made from expensive platinum, its DLC finish gives it a blackened look. Just 20 will be made.

Around £130,000. urwert.com



Vacheron Constantin

We didn't see Vacheron Constantin's partnership with Abbey Road recording studios coming, but brand CEO Louis Ferla says, "Our association is more than natural and pre-empt's infinite possibilities of creation and collaboration."

Watch of the collection

The star performer of the FiftySix collection is its base model steel-cased automatic, offering a relatively affordable leg up to VC ownership. But the variation that shines out is the fabulous Complete Calendar, which combines a retro look with an automatic moon phase movement.

From £19,700. vacheron-constantin.com



Van Cleef & Arpels

The legendary French house celebrated the 50th anniversary of its famous Alhambra jewellery design in 2018 – but that didn't prevent it from adding to its beautifully nuanced men's watch collection with a fabulous time zone watch.

Watch of the collection

The Midnight Heure D'Ici & Heure D'Ailleurs is a minimalist dual-time number that uses two small windows to display the respective hours at home and abroad and a single retrograde hand to count the minutes. The 42mm, rose-gold case has a sapphire crystal back for an unhindered view of the good-looking movement. **Around**

£24,100. vancleefarpels.com



Vertex

Don Cochrane's decision to revive the dial name founded by his great grandfather, Claude Lyons, in 1916 has been welcomed by the international watch community. Now a new military-style monopusher chronograph costing £3,800 has been added to the range and the first Vertex boutique is set to open in London.

Watch of the collection

If you fancied an M100 but missed the cut for one of the original, invitation-only versions, we have good news – the M100B has a case treated with a black diamond-like carbon (DLC) finish and is available to all (although only 150 are being made). **£2,625. vertex-watches.com**



Victorinox

The four-year run of success enjoyed by Victorinox's ultra-tough Inox range has led to the introduction of a mechanical version supplied on an eco-friendly limewood strap.

Watch of the collection

We would have chosen the Inox mechanical had it not been for the simultaneous arrival of the uber-cool Inox Carbon limited edition that combines a tough and light carbon case with a military-green dial and a textile strap made from orange paracord. A Spartan penknife, a waterproof box and a protective bumper to fit around the watch bezel are also included.

£870. victorinox.com



Zenith

LVMH watch boss Jean-Claude Biver has taken Zenith in his mighty grasp and given it a darned good shake up, partnering with George Bamford's Bamford Watch Department.

Watch of the collection

Were we more "out there" we might suggest the range-topping Defy Zero G models, with their patented "down-sized and fine-tuned Gravity Control gyroscopic modules" and £90,000-plus price tags. But gravity pulls us towards the Cronometro Tipo CP-2 Cairelli flyback chronograph, based on a Sixties model originally commissioned by jeweller A Cairelli for the Italian air force. **£6,400. zenith-watches.com**



88 Rue Du Rhone

All the eights make it great – especially if you're trying to sell watches to often superstitious Asian buyers, many of whom regard the number eight as being fortunate.

Watch of the collection

The basic-but-versatile Double 8 Origin can be had as a relatively bland dress watch with a white dial and silver details – or in jazzier form with its hour markers and seconds hand highlighted in red or blue. We'd opt for blue. **GQ Around £420. 88rdr.com**

GQ's doctor of horology resolves your dilemmas in perfect time

By **Teo van den Broeke**



Does the oceans of choice when it comes to diving watches give you a sinking feeling? Teo van den Broeke airs out your options

I'm in the market for my first watch. Something simple and hard-working, automatic and understated. Most important is that it comes in at under £2,500 (and that it'll impress all my friends and colleagues). Any thoughts on what I should go for?

Simon, Staines

Dear Simon,

Although five years ago this would have been a difficult question to answer – the gulf between high-end watches and cheap quartz knockabouts was bridged only by the fashion watch sector, which, until recently, had been all but ignored by watch purists – today there exists a wide array of surprisingly affordable, high-quality options for first-time watch buyers (buyers such as you, Simon). From my perspective, the brand doing the most interesting things at this level is Tudor. The sister

marque to Rolex, Tudor's watches are 100 per cent Swiss made and come imbued with all the industry-leading technology pioneered by the aforementioned brand, only without the £5,000-plus price tags. For my money, Tudor's sporty-yet-stylish Black Bay is a perfect all-rounder. Elegant enough to wear with your suit but low-key enough to team with a pair of jeans and a sweatshirt at the weekend, it's an ideal first-time watch (and one you'll want to wear forever). If you're looking for something a little dressier, Cartier's entry-level Tank Solo in steel comes in at just under £2,200 – and it's hard to go wrong with a Cartier Tank.

I've seen that blue watches are big news at the moment. Are there any rules when it comes to buying and/or wearing them? The majority of my wardrobe is made up of blacks, greys and browns

Watch Shrink

and I don't plan on changing that, so any advice you can offer would be most gratefully received.

Tom, Middlesex

Dear Tom,

I own a beautiful blue-on-blue Omega Globemaster and I wear it all the time because it looks great with my invariably all-navy outfits. For a man such as you, however, who prefers monochromatic tones, I suggest giving the trend a wide berth. The perceived wisdom on colour-matching now states that black and navy blue can be worn together, but when it comes to timepieces I'm of a firm belief that the carpet (your watch) should always complement the drapes (your outfit). Therefore, Tom, if you're more of a black and grey man, you'd be wise to invest in a classic timepiece in steel or white gold, with a pale dial and a black crocodile or leather strap. A timeless Blancpain Villeret, for instance – if you have money to spend – or a classic Montblanc Heritage Chronométrie. If you are determined to get in on the blue trend, however, you could do worse than invest in a classic steel watch finished with a black strap and a sunray-blue dial. Zenith's new Defy Classic, for instance, or Piaget's steel Polo S with blue dial. That, or you could just make like me and buy more blue clothes...

The ultimate diving watch... go!

Dominic, via email

Dear Dominic,

Diving watches are having a bit of a moment this year, which makes your question (though whether we can technically call this a question, Dominic, I'm not entirely convinced) quite difficult to answer. Personally, if I was to buy a diving watch I'd probably opt for something that places style on an equal pegging with substance. The new TAG Heuer Carbon Aquaracer, for instance, is water-resistant to 300 metres but still looks the business, or a Blancpain Fifty Fathoms Bathyscaphe Calibre 1315 (I'm a sucker, as you may have read, for a blue-on-blue watch). Rolex's Deepsea Ref 126660 is also a particularly handsome (not to mention collectable) diving watch. Diving watch purists, on the other hand, would probably suggest something with supreme functionality at the top of the list – Audemars Piguet's Royal Oak Offshore Diver Chronograph, with its highly visible neon strap and dial maybe, or IWC's Aquatimer Deep Three. Given that I have so little to go on in your case, Dominic, I would suggest going for a great all-round diving watch. Something like Omega's Seamaster Diver 300M Co-Axial Master Chronometer 42mm, finished with a natty blue dial and bezel, a sleek waterproof rubber strap and 30 bar water-resistance. Even better, it's a snip at just over £3,500. **GQ**

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